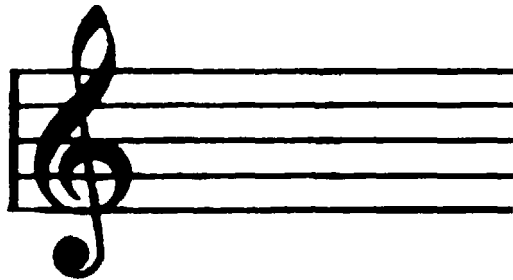


Proceedings

**Cantors
Assembly
of
America
Twenty-second
Annual
Convention
May 4-8, 1969**



CONTENTS

MONDAY, MAY 5, 1969

Workshop in Hazzanut

Some Thoughts on the Origin of Nuschaot	HAZZAN ISRAEL J. FUCHS	3
Enlarging the Hazzanic Repertoire		10
Alter, The Festival Service	HAZZAN LAWRENCE AVERY	10
Zilberts, High Holiday Marhzor	HAZZAN DAVID J. PUTTERMAN	14
Miller, Shirei Tetillah	HAZZAN YEHUDAH MANDEL	16

A Hazzan Recalls

"They Were Not All Stars"	HAZZAN SAMUEL VIGODA	21
---------------------------	-----------------------------	----

Celebrations At Seventy

Tribute to Samuel Bugatch	HAZZAN MAX WOHLBERG	28
Tribute to Reuven Kosakoff	HAZZAN PAUL KAVON	28
Musical Program		32

TUESDAY, MAY 6, 1969

Report, Irsael Conference (1968)	HAZZAN MORRIS LEVINSON	33
Regional Reports		
New England	HAZZAN IRVING KISCHEL	35
New Jersey	HAZZAN LEOPOLD EDELSTEIN	36
Tri-State	HAZZAN SHABTAI ACKERMAN	37
West Coast	HAZZAN MAURICE GLICK	38
Report of the Executive Vice President	HAZZAN SAMUEL ROSENBAUM	39
Report. By Laws Committee		44
Report, Nominations Committee	HAZZAN WILLIAM BELSKIN GINSBURG	45
President's Report	HAZZAN ARTHUR KORET	48

Concert Program 50

The Young World of Jewish Music		
Kavod Awards		20
Certificates of Merit		49

WEDNESDAY, MAY 7, 1969

Address: "Today, Tomorrow. Forever?"	HAZZAN SAMUEL ROSENBAUM	51
Panel Discussion A: "How Relevant Is the Synagogue?"		56
Panel Discussion B: "The State of Music Today."		68
Panel Discussion C: "The State of Religious Music"		79
Concert Workshop: "The Sound of the Seventies."		88
Concert Program: "A Concert of Cantorial Masterpieces."		90

Prepared for publication by Hazzan Samuel Rosenbaum

MONDAY, MAY 5, 1969

Morning Session

Workshop in Hazzanut

Chairman: Hazzan Moshe Nathanson
New York City

A. Some Thoughts on the Origin of Nuschaot

by Hazzan Israel C. Fuchs
Detroit, Michigan

Hazzan Moshe Nathanson:

I am very happy to begin with a lecture by Hazzan Israel Fuchs of Detroit, Michigan who will speak on some thoughts on the origin of nuschaot. I only want to take this opportunity and correct a mistake which I always regret.

When I prepared the collection, "Manginot Shireinu." I got my melodies from people who came from Israel and one of them gave me a beautiful melody for the zemirah of "*Shimru Shabtotai*." I asked him, of course, who wrote that melody. He couldn't tell me. So I put it in "Manginot Shireinu" and I think I wrote, "Israeli melody." I didn't know whose it was. Then when this "*Shimru Shabtotai*" **went** into "Zamru Lo" our friend Israel Fuchs saw it and he told me then that it is his melody. **A** beautiful "*Shimru Shabtotai*" (illustrates). I am now publicly apologizing and we hope that "Zamru Lo" will sell so well that they will need a second edition and we shall correct that mistake and write the name of Israel Fuchs on top of that beautiful melody.

Now I am happy to introduce to you Hazzan Israel Fuchs who will speak to us first.

Hazzan Israel Fuchs:

The Nusach as a melodical or musical interpretation of our prayers consists of many basic elements. There are very ancient nuschaot handed down to us from the ancient past even as far back as the chanting of the Levites in the Holy Temple. There are those nuschaot that came into our prayers at a later date such as the era of the Paytanim. There are nuschaot that are based on the chanting of the Bible, meaning the reading of the Torah on Sabbaths and High Holidays, the Prophets, the Megillot, Tehillim and study of the Talmud. There are melodies that appear in our prayers from the era of the Minnensong (11th 14th centuries) which influenced the Hazzanim but they rearranged them in the spirit and from of the Hebrew chant. Thus, they, too, have greatly contributed to the development of the Ashkenazic Nigun. There are nuschaot in which the Hazzan is free to chant according to his vocal ability and musical talent as long as he returns to the mode belonging to this prayer. There are "unchangeable" nuschoat, what we call MiSinai. or *scarbove*, in which the Hazzan is limited to a strict melodical structure (such as *Barchu* for Maariv on High Holidays, *Humelech - Ochilah Laeyl, Kol Nidrei, etc.*)

There are many other details on this subject like the differences and the similarities in the nuschaot amidst the various origins of our people such as Ashkenazik Sephardic. Then there are the various differences in the nuschaot of our people of the same origin such as the nusach of Polish Jews, the Lithuanian Jews, or the differences between the Sephardic Jews of London and of Amsterdam, etc.

I will limit myself to one section of this subject, namely, to the Biblical **element in the Ashkenazic Nigun. I will attempt to analyze some of our nuschaot and to** explore the relationship between them and the taamim of the Bible.

Before entering into the core of the subject, I wish to say a few words about the term "Nusach" as a melodic interpretation of our prayers. Actually, the Hebrew word nusach applies to the words, rather than to the melody. Nusach means text, as nusach of a shtar **m'chira**, **nusach** of a **ketubah**. It is also obvious that when we speak about a Siddur "Nusach Sefard" or "Nusach Ashkenaz" we do not mean the chant of the Sephardim or Ashkenazim but rather the order of prayers.

It is difficult to establish when this term, nusach, as a musical expression was first used. In my opinion this term was brought into use in the era of the Payetanim. Many of them were Hazzanim, as Elazar Hakalir and others. One of the duties of the ancient Hazzanim was to compose Piyutim; so we may assume that the Hazzan, the poet, inserted in the service the piyut, meaning the words, the nusach, together with the melody. It is very possible that the melody contributed to the success of the piyut in being accepted in the Siddur, just as today a song with a catchy tune becomes a best seller.

And now to the subject.

The nusach, as it is known to us today, developed through the generations. Every generation added, broadened and developed it. Where does it come from? What is it based on? From whence comes this or the other melody of our prayers? From where comes the melody of Kol Nidre and many others? These questions we ask ourselves and are also asked by intelligent congregants.

I will demonstrate a few motifs that are used very often in our prayers and try to find their sources and how composers handled and arranged them.

The motif of Example 1, which is none other than the **tevir** of the Book of Esther as in Example 2, on the word **Sheva** or Example 3, v'ad **katon**. We find this phrase in many of our nuschaot and in every place it becomes another taste or another flavor and form. It depends upon the notes or tunes surrounding it, as in Example 4 **fushbechoso vinechemoso** from the Kaddish of Neilah. The same phrase is found in the Shachris of the High Holidays, **uvoreh choshech**, or in Kol Nidre, **ud' isht' bana**. Example 5. The same phrase we find also in the Shachrit for Sabbath **El habodaot**. Example 6. We will find it also in the Amidah for the Three Festivals, **m'kadshei sh'mecho**, Example 7.

It is very interesting to see how Sulzer used the same motif. Let us examine the **B'rosh Hashonoh** by Sulzer. The word **Yechatemun**, Example 8, is the same phrase as the tevir. Let us try to do the complete sentence, **uuyom tzon kippur yechosemun**. We find that this is a combination from the prophetic **telisho ketano** as we see in Example 9. The tevir of the Book of Esther and the **telisho ketano** of the prophets will give us the whole sentence as in Example 10.

Speaking about **B'rosh Hashonah** by Sulzer, I want to point out that in a basic analysis only of this composition, we see his great talent and his truthfulness of our ancient sources. He starts with the bass solo, Example 11 which is based on the sof **pasuk** of the reading of the Torah, Example 12. The same phrase we find also in many places, such as the Shachris for Sabbath or on Friday night as in Examples 13, 14, 15. Sulzer gives to the bass the beginning of the composition (as in Example 11) and then the Cantor begins with his solo, (Example 16) which is only a variation of Example 11 and 12. Then he continues, as in Example 10 and goes on **kamoh yaavrun u'chamoh y'boreyun**, as in Example 17, which is the same phrase with a slight difference. Then he continues **mi yichyeh** in the scale of **ahau raboh as** in Example 18.

Now let's turn to another phrase, the very famous motif of Kol Nidre, Example 19, which is only a combination of the prophetic tropes **munach zarko, munuch tevir** Example 20. We also find this phrase in many places. In the Shachrit for the High Holidays like Yotzer Or, also in the Oleni, Example 21. The word **kohem** is similar

to the amen in Kaddish for Neilah, Example 22. Both of them are based on the **zarko** of the reading of the Torah, Example 23. The same phrase we will find **also** in the Amidah for the Three Festivals as in V'hasieinu, Example 24. Now let us see another phrase, **Toshiv Lindon, Ochilo Loel, Yoreysi Biftzosi**, as in Example 25. Let's compare it to the prophetic **Mahpach Pashto**, Example 26, and we will find that these two are the same phrases. On the other hand, the continuation of these sentences **t'chuzeik mogein eshaloh mimenu**, as in Example 27, are based on the **zarko segol** in the Book of Esther, Example 28, **E'kayem aleyhem, I' hikoheyl, vayovo homon**.

Now we will try to examine the nuschaot of Kabbalat **Shubbat**, or in the morning the **p'sukey d'zimro**. There we will find the elements of the reading of the Torah, the Song of the Sea, Song of Songs, the first portion of Genesis on Simchas Torah, and the conclusion of each of the five books of Moses as we see in Example 29. (a) **arboim shono okut b'dor. oshiro ladonoy ki gaoh go-oh** (b) **im y'youn el m'nuchsi, sus v'rochvo romoh vayom** (c) **chazak, chazak, v'nischazeik, vayhi erev vayhi voker yom echod**. The beginning of Example 29 is based on the **gershayim** in the reading of the Torah and the end is based on the **sof pasuk** in the Song of Songs as in Example 30.

From all these examples we see the connection between the melodies of our prayers and the cantillation of the Bible. A question arises. Is it only an accident that these melodies resemble the trope? Or did the ancient Hazzanim, the foundation-layers of our nuschaot, phrase them this way deliberately? My answer is that this was not an accident. The Hazzanim wanted to enthrone the congregants, to lift them up to a higher level and to a festive atmosphere, to an atmosphere of **Kedushah**. They selected melodies to this important moment, melodies that are very dear to the people, and those are the melodies of the Torah and the Prophets. To explain this assumption, I will bring as an example two Hazzanim, one a Hazzan of our century and one an ancient Hazzan. Let's look into the prayer of Hazzan L. Miller, famous Hazzan of our century and I'll take a few lines of his prayer **Daniel Ish Chamudot**. It may be very interesting to listen how he handles his material. (Example 31),

I want to call your attention to the connection and similarity of the word **ve-ha-ir** with the same word **ha-ir rabosi am** in the Book of Lamentations, Example 32. Miller wants to make sure that everybody knows when he sings the phrase "and the City which your name is called upon" what City we are talking about, he searches for a symbolic melody to his **ve-ha-ir**, and he finds it in the Book of Lamentations.

Now let's look into the ancient Hazzan and Poet, Rabbi Elazer Hakalir. Very little is known about him. We don't know which city he lived in; we don't even know what century. It is assumed that he lived in the 8th or 9th century, but he left us a great heritage, his **piyutim**. We do not know who brought in this melody or another, but the **piyutim** themselves we know who composed them, thanks to their practice of weaving their names into the **piyut**. I will bring you two lines of one of his poems for **shkolim**. Example 32a.

Every word is a symbol; his language and style are exceptional. By reading his poetry we feel that in front of us is a giant of the Torah and Talmudic language and literature. He uses his words with the artistic virtuosity of a violinist playing his instrument. Therefore it is reasonable to assume that also as a Hazzan he was a Hazzan of great knowledge. Surely he looked for the symbolic in his melodies as he searched for them in his verses, and, like Miller, in our century and Sulzer in the 19th century. searched and found their symbolic melodies in our ancient sources. So did Hakalir in the 9th century search for the symbol in his melodies and found them in the Bible.

So we see that the resemblances, similarities and relationships between the "taamim" and the nuschaot are not an accident, only a result of purpose and deep thought. In view of what was said before, I want to emphasize that the value of the

liturgical composition, whether for the Hazzan or for the Choir, or for both of them together, whether it is with rhythm or it is a recitative, whether it is in the minor scale, or in the major scale, or it is in the scale of Ahava Rabah, the so called "Freigish Mode", it is not measured by the popular satisfying taste of the people (although it is very important). It will be measured by how it is based on our ancient sources. Of course, we cannot stand still. We have to advance, to renew and to use the power of our creativity, to bring in new sounds, but, we build on the old as we say in the **Yotzrot**, "**chadoshim v'gam yeshonim bimoginat ov nishonim**".

The same principles apply to songs. Hazzanim also compose and sing songs. And these songs, whether they are in Yiddish or in Hebrew, are measured by the same standard. Here we have the song "**Shabbat Hamalkah**" by Bialik-Minkovsky, Example 33, based on the Song of the Sea, or the mode for Friday night service.

Let's examine another type of song, in Yiddish, "**Rozhinkes**" **ir hen-yochedel yiddele v'gt zie keseder**, Example 34, is based on the Book of Lamentations (see example 32: **ha-ir rabosi am**). And now the song in Yiddish about preparing the little child to study the **Alef Beis**. Example 35. **Kum aher yingle nenter tzu mir** is connected directly with the melody of the Torah Reader which prepares to read the Torah, **Veyaaazor**, Example 36.

Let's look at how the Israeli composer, Matityahu Shelem handles the same theme. He syncopates his version, he gives rhythm to it and becomes a form of a Hora, Example 37. These three versions have a common denominator, namely the chant of the Torah. The child is being prepared to study the Torah, the Reader prepares himself to read the Torah, and Shelem in his Israeli song "**Chag Lanu V'Simcha, Yom Lanu Gadol**" which is in the back of his mind connected with Simchas Torah, the Joy of the Torah.

Speaking of the composer, Shelem, let's find out what he does to another of his Israeli songs Example 38, "**Shir Habetzrim**". Please pay attention to the ancient structure. The emphasis is on the quinta, the fifth note. He ends also the song on the fifth, not on the tonic. It is based on the **zokef koton**, Example 39, from the reading of the Torah. It is possible that he did not think about the **zokef koton**, but his thoughts were on another motif which has in it the element of the **zokef koton**, namely the Kiddush, Example 40. We Jews, as we drink a cup of wine, in the back of our mind we associate it with the wine for Kiddush.

I will conclude my words with the well known poem by Bialik, "**I'm Yeysh Et Nafsh'cha Ladaat**." If you want to know the sources where our fathers have drawn their strength, and it is important to know, "el **bet hamidrash sur!**" **Go** to the House of Study.

We may compose new compositions, we may create new sounds, new chords, but the background should be the Bet Hamidrash where we will be nourished from our ancient sources.

① ② ③

SHE - VA V'-AD-KO-TON

④ ⑤

TUSH-B'-CHO-SO U-VO-REY CHO - SHECH (SHACHNIS)
UD-ISH-TA-BA - NO (KOL NIDREY)

⑥ ⑦

EIL HA-HO-DO-OS M'-KAD-SHEY SH'-MA CHO

⑧ ⑨

YE-CHO - SEY MUN T'-LI-SHO-K'-TA-NO

⑩ ⑪

UV-YOM TZOM KI PUR YE-CHO - SEY-MUN

⑫ ⑬

B'-ROSH V'-NIS - NO TIS-KA-DOSH

⑭ ⑮

M'-SHI - CHE-CHO VA-YI - NO-FASH

⑯ ⑰

B'-ROSH ha-sho-noh YI KO SEY VUN U-V-

⑱ ⑲

YOM TZOM KIPPUR YI - BO-REY-UN

⑳ ㉑

MI YICH-YEH A A D'-IN DAR-NO

㉒ ㉓

MU-NACH LAR-XO MU-NACH T'-VIR

㉔ ㉕

SHE-LO SOM CHEL-KEI - NU KO-HEM O-HEIN

23 24

ZAR-KO V'-HA-SI - Eİ - NU

25 26

TO-SHIV LIN-DON MAH PACH PASH TO
O-CHILO LO-EIL

YU-REI-SI BIE-KO-SI

27 28

T'-CHA-ZEIK MO GEIN L' NA YEIM
ESH-A-LO MI-MENU L'HI-KO-HEIL

29

AR-BO-IM SHO-NOM O-KUT B' - DOR...
O-SHI-ROLA-DO-KI GO-O GO-OH

30

IM YE-VO-UN EL M'-NU-CHO-SI
SUS V'-ROCH-VO RO-MO VA-YOM

31

CHA-ZAK CHA-ZAK V' - NIS-CHA-ZEIK
VAYHI EKEV VAYHI VOKER YOM E-CHOD

32

SHIR HA-SHI-RIM A-SHER LISH-LO-MOH

33

DA-NI-EIL DA-NI-EIL ISH CHA-MU-DOS SHI-VA SHIVA SHI

34

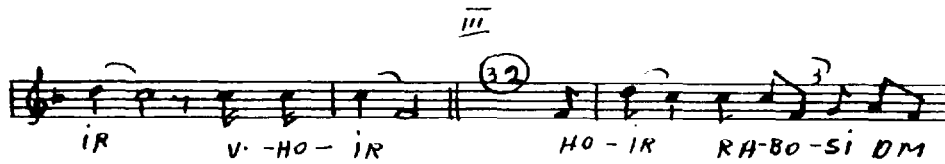
VA L'-FO-NE-CHO HA-TEI HA-TEI E-LO-HA OZ-N'-CHO USH-MO

35

OZ-N'-CHO USH-MO USH-MO D'-KACH EY-NE-CHO UR-EY UR-EY P.

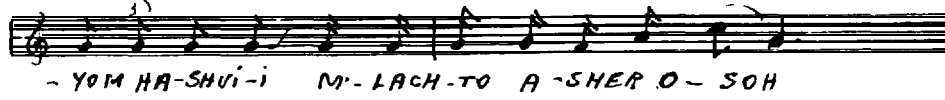
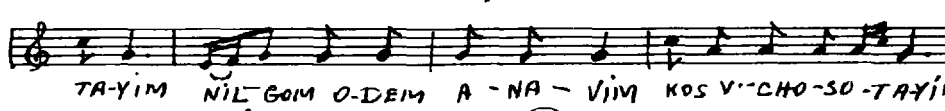
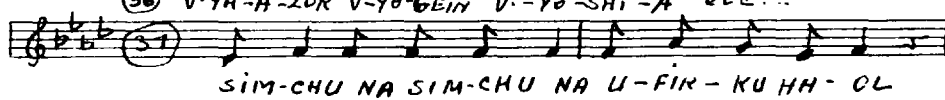
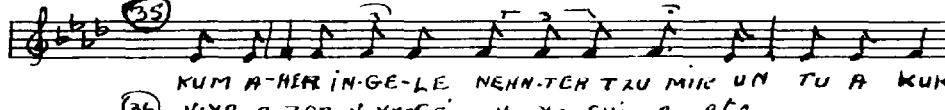
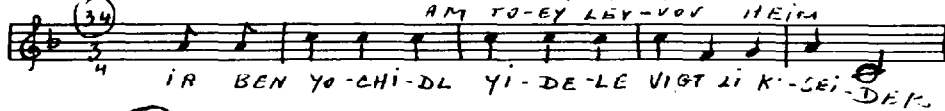
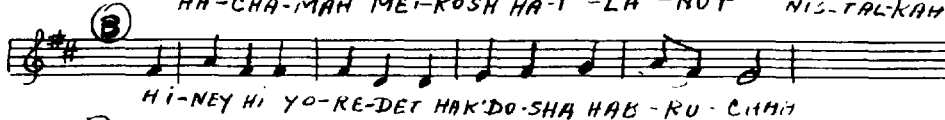
36

KACH EY-NE-CHO UR-EY UR-EY UR-EY UR-EY SHO-M-MO-SEY-NU V'-HO-



32A

השם יתנו ויחיו כל ימינו ויחיו כל ימינו
 אישן בשמיעו כי תשא את ראש. כל יחיה אך אלהם דרוש: לעם אשר
 לא ימך ולא יספר. אייבהם אספדים וילאנהו להספר: יקדם פנאמר לו
 רבם וספיד.



MONDAY, MAY 5, 1969

Morning Session, Continued

B. Enlarging the Hazzanic Repertoire

A review of three new publications of the Cantors Assembly

1. The Festival Service, by Israel Alter

Reviewed by Hazzan Lawrence Avery, New Rochelle, New York

Examples sung by Hazzan David Letkowitz, Brooklyn, New York

Hazzan Nathanson:

We shall go to the next phase of this morning's program. But I would like to say that I am very grateful to the Cantors Assembly for many things. First of all. I would never have had a chance to meet so many hazzanim. Before I joined the Cantors Assembly I knew a few of the *gedolei hador* and a few hazzanim. Since then, I learned to know so many young ones and not so young ones, older ones, with marvelous voices and so talented and so musical that it is absolutely a revelation to me and I am very thankful for that. At this moment I am thankful for the Cantors Assembly for its program of publication. I remember, years ago, how hazzanim were busy running around to buy this one a recitative, a melody from this one. Even I — I remember a Hazzan Kertzler (I mention the name since there is no shame in it, he still is a wonderful hazzan). He came to me in the time of depression and said I am tired of (illustrates) can you do for me another "*Hodu Ladonai*". I did and he paid me three dollars for that. It was in the time of the depression, in the early thirties.

I mention this to point out how people used to go around looking for these things and now we are getting it on a silver platter. Every year, almost, we have a new publication. I personally am very thankful and I know many of you are. Next we will discuss the Festival Service by the great hazzan, Israel Alter. To speak about this music and about Hazzan Israel Alter we will call on one who was a pupil of mine. But if you think that I taught him to become this musical personality you are mistaken.

He was a student in a Yeshiva where I taught music. I am very happy, and it is a privilege for me to present to you Hazzan Lawrence Avery.

Hazzan Lawrence Avery:

It is a pleasure and a privilege for me to present to you this brief evaluation of the new Three Festival Service by Hazzan Israel Alter. I was happy, and agreed to accept this invitation, for two reasons. One, it gave me a chance to be in on a new work from the pre-publication stages and also it afforded me the opportunity to try some of the nuschaot during last Pesah, during the davening.

Secondly, Hazzan Alter has been, and still is, a beloved colleague, friend and teacher of mine. I say teacher not because I am his student in any formal sense but it is my opinion, and I am sure you will agree, that anyone of us who comes into contact with this great and colorful personality that is Israel Alter is bound to glean some pearls of wisdom from his vast storehouse of Jewish musical knowledge.

Alter's goals and aims are best summed up, I think, in the forward to the Sabbath volume which the Cantors Assembly published in March of last year. The introduction, I would guess from the style, was written by Sam Rosenbaum. It speaks of his work and I quote: "The distillation of over a half century of hazzanut into which has been poured the Hebraic, liturgical, musical and hazzanic experience of Alter, gained in leading Jewish communities in more than half the world." It also refers to the **scrupulous** care with which the nusah is transcribed. The meticulous attention to

Hebrew grammar and accentuation and the artistic manner in which Alter treats texts.

With all the above characteristics in mind, plus what I would call a magic touch, which has enabled him to realize the challenge of making our prayer-texts come alive with meaning, warmth and the unique personality let's consider the new service about which I would like to speak.

When I first picked up the new volume and with this report in mind, I quickly **jotted** down a few categories which I think we should consider **so that we** could better appreciate what Alter has achieved in this latest publication.

Perhaps we could put it in the form of questions.

1. What are the recitatives, the large pieces?
2. What melodies or tunes or melodic treatments, of texts has he given us?
3. How about making a check list of the MiSinai tunes and the nuschaot for the Three Festivals?
4. Are there any trouble spots in the book? Any omissions?
5. What about the format of the book? The size, the range of the music, the tesotura, singability, if I may use that word?

And a conclusion. What are the big moments in the book, the big pieces, the recitatives?

Right off the bat, Alter gives us a fine Ma Tovv based on the Three Festival motifs. Soon after, we have no less than three versions of the Kiddush, one for Pesach, one for Sukkot and one for Shavuot. I really think that is an innovation.

Plenty of Sefira material. We have a complete **Sefira** — about six pages of material — starting with **Usefartem lachem, bracha. Rachamon, Ana Bekoah** and no less than two versions of **Ribono Shel Olam**; one difficult and one less difficult. Of course, **Brarh Dodi** for the first two of Pesah and a **Yom La Yaboshah** for Shvii shel Pesah. **"Adonai, Adonai," "Ribono Shel Olam"** for the **Hotzaa**. For a memorial service he gives us **Hazkoro Likdoshim**, he calls it. Complete **Tal**, complete **Geshem** and of course the inevitable, **"Mipnei chatoeinu"; "Melech Rachamon"; and Hoshanu's** for the First Day and for the Second Day.

Of the recitatives, of the big moments, I particularly liked the versions of the **Kiddush** to begin with and at this point I think it would be nice if we heard some music. I'd like to introduce once again Hazzan David Lefkowitz who so beautifully sang last night the Maariv Service. He's going to illustrate for us one of the Kiddush pieces in the book, the one for Shavuot. Note, if you will, the use in the beginning of the piece of the **HaEl** theme. I thought that was novel and beautifully done. (Illustration by Hazzan Lefkowitz.)

The **Ana Bekouch** piece has a beautiful melodic beginning and later at the end of the recitative Alter brings back the same melody, a lovely recitative. The Yom **Layabosho** is a fascinating study in the art of skillful and beautiful modulation. He does an amazing thing by starting in the tonality (if we can speak in terms of tonality) of E-minor and then takes us through a gamit of keys that is just astonishing. He goes from E-minor to G-major, to D-minor which is the dominant minor of G, then to F-major. relative major, then a **Shir HaShirim** motif for the refrain of the piece, on the words **shira chadasha**, then we go to F-major, then to D-minor, then suddenly B-flat major. All of these beautifully woven, one into the other. Then G-minor and finally we wind up in D Ahava Raba, back to G-minor, G-major, G-minor. He uses Ukranian dorian motifs, back to G-major, several times back and forth G-minor and G-major and finally we wind up at **Goal Yisrael** for the **hatima** in D Ahava Raba. I thought this a marvelous work and a very skillful piece of development.

I liked the **"Hazkora Likdoshim."** A very moving and very useful piece. I used it on the Achron shel Pesach and it works very well. I also enjoyed and thought an excellent piece was the **"Melech Rachamon."** An excellent elaboration of the Amidah

mode in which at the point when we mention the different holidays Alter brings in an individual theme associated one with Sukkot, one with Pesach, and one with Shavuot.

Lastly, of course, the **"Hoshana's"** which **I think were very** beautiful. We will hear more about this later.

Something about melodies. Alter has done beautifully in the past with some good tunes and throughout this volume he has treated us to some soulful melodies that fall gracefully on the ear, that are very singable and are fortunately easily remembered. He has given us in **"Hatzi Kaddish,"** for the eve of the festival, a beautiful melody in **bichayechon uv'yomechon.**

Of course, the melodic material in each one of the Kiddushim, **ki vonu vocharto (you heard it in the one just sung).** Each one of the kiddushim has a goal little tune in it. Ono **Bekoach** — **I** spoke of it before, with a melodic opening and a melodic closing. He has given us short congregational refrains for Geshem. In the **"Mipnei Chatoeinu,"** of course, we get a double tune. Not only do we get **vikoreiv pizureinu** but he follows it immediately by a contrasting **v'huvieinu l' tziyon ircho.** I think that was a nice touch.

Just in case it should be Shabbes, we have a wonderful **"Yismechu"** which is hassidic in style and very Shabbesdig. I think we could easily borrow this and use it on any Shabbes in the year. The **"Hodu"** for naannim is interesting because I suspect it is probably part of Alter's family tradition and has some oy, **yoi, yoi's** interspersed with it in a hassidic style.

Then of course there is a lovely **"Hoshana"** melody for the kakafot. Just the right kind of march melody, march tune to **give** just the right kind of relief between the passionate phrases of the **"Lmaan Amitoch"** or the **"Even Sh'tiyah."** I think it would be nice now to listen to the **"Hoshanot"** for Yom Bet. (Hazzan Lefkowitz illustrates).

A check list of the MiSinai tunes and the special nuschaot for the festivals tells us that everything is there. **Borchu maarovos,** about which I will say something later. **Vayidaber Moshe,** an unusually eloquent and strong statement, the **"Chatzi Kaddish"** for the eve of the festival, sometimes we are not quite sure what to do with that. The three versions of the Kiddush I thought was really a bonanza. The Kaddish for **Tal, Geshem,** the Tal-Geshem Ovos, the **"Bedato"** and the **"Tehomos"** for Tal; the **"Av B'ri"** and **"Yatriach"** for Geshem which have not been available in a good modern published version. We have another bonus, **Ato Horaio at the** end of the book.

Here are a few things I missed in the book. Call them if you will, sins of omission, but I think there is probably an explanation for each one of them.

I looked in vain but found no **"Ahavat Olam,"** no **"Hashkiveinu."** See the Shabbes book. I'm sure that's what he meant. **"B'rach Dodi"**—there was only a **"B'rach Dodi"** for the First Day and the Second Day; none for Shabbes Ho1 Hamoed.

No Hallel in this book. But, of course, again, I think we are referred to the other two published versions of Hallel. One is published by the Sacred Music Press and another by Cantors Assembly.

In the Hotza-at HaTorah there is nothing special for the Festivals. No special **"En Kamocho,"** no special **"Vayehi Binsoa Haaron,"** no special **"Lecho Adonoi Hageduloh."** I think we might have used one of those. In the Hachnassah I think it is about time that somebody turned out a good **"L'Dovid Mizmor"** for the congregation to sing with the cantor. There is **none** that I have been able to find. Something in major. I feel this is a dead spot in the service. Even a new **"Mizmor l' Dovid"** for when the festival falls on a Shabbes. We could certainly use those.

The naanuim as he gives it to us is **complete.** We only get **Hodu.** I think that here, too, Alter means for us to see what is in the other volume. The first volume of **Hallel has a wonderful Ana** and **Hodu** which is perfectly suited to **naanuim.** In

the “*Hoshanas*, *oddly* enough, hes’ left out the nusach for concluding the, section. I don’t know why. The “*Ato Horeiso*,” only about four or five sentences. He writes it *off* by saying, improvise the rest. I would have liked to have seen a complete “*Ato Horeiso*.”

On the other hand, we have a bonanza of maaravos and I am not exactly sure why. I think this is a labor of love with Alter. He writes it so beautifully but I doubt very much if any of us are concerned with maaravos for the Eve of Pesach. I remember (shall I say I would rather not remember) the last time I had to say maaravos. It was some twenty years ago. I’ve never said it since.

The format of the book is the usual good size — not too large, not too small. The print is bold and we are again treated to the well-known much admired calligraphy of Israel Alter for which he is justly famous. The range throughout the book: I believe the music touches once on a low B flat and goes up once to G above middle C. I would say the safest way of saying it is the range is from C to F, an octave and a fourth. It’s worth nothing, too, that a significant number of the climactic passages, the climactic phrases and the high notes center, focus, around F natural. That’s kind of a peak of the piece which makes the tessatura range about G to E flat.

Now I’m going to talk about a slightly controversial thing. With that I think we’ll finish. What I call singability, if I may use such a term. How does this music feel in the voice or let’s say in my voice? A question which crosses the mind immediately upon examining a new work. This is a very personal thing and will depend upon many factors such as one’s own very special talents, quality of voice, musicality, etc. I think most of us would agree however that it is almost impossible for the works of one composer to suit everybody. It is even a greater problem if we limit ourselves to just the big numbers, the recitatives, the elaborately extended treatments of the piyutim and pizmonim.

However well or how uncomfortable a piece feels may have a greater influence on us than the knowledge that it is a masterful creation or recreation of the nusach. That’s why some people prefer to sing Puccini and Verdi arias against Donizetti and Handel. We must always bear this in mind or we may expend great quantities of time, energy and emotion on materials for which we may be ill-suited.

I’ve sung, for instance, one “*Yehi Rotzon*” by Alter, many many times (the one in the Shabbes book) and I find it tremendously inspiring and very effective. I know students and colleagues who prefer another version of his which I find difficult and uncomfortable. Which is a better piece in the end doesn’t really matter. What I am leading to is a few words of advice on Alter’s material. Most of it sings easily and well, presenting few if any musical or vocal problems, with one possible exception. Here and there, throughout the volume, there are momenta of great impact, drama, beauty, a kind of nobility of utterance so characteristic of Alter which at times is difficult for a basically lyric voice to bring off. Even though Alter writes and has written everything so carefully, so cleverly, within a certain range, I suspect that a darker, perhaps weightier voice, baritone-tenor, may find this repertoire more suited to his talents than the light tenor or lyric baritone. I think this for the professional as well as the student.

In conclusion, I would like to say, if you haven’t already guessed it by now, I happily, whole-heartedly, enthusiastically recommend the new volume which I believe is a most valuable addition to the repertoire and, of course, represents another milestone in the career of this fabulous gentleman whom we all love and respect so much. My only quarrel really is that he doesn’t give us enough, fast enough. Serving us only one volume a year means that we will have to wait three or four more years before we see the last pages of his *Neilah* in print.

Our blessings and our thanks go out to you, Hazzan Alter, for all the magnificent works you have achieved and in particular for the latest. May you continue to be productive and prolific, going **mechayil el choyil**, challenging us again and anew with your nobly wrought recitatives, authentically recreated nuschaot and the warm and soulful melodies which truly are **Shirei Yisrael**.

2. High Holidays Machzor by Zavel Zilberts

Reviewed by Hazzan David J. Putterman, New York City

Examples sung by Hazzan Daniel Gildar, Buffalo, New York

Hazzan Moshe Nathanson:

Now I have the great pleasure to introduce to you the next speaker whom really I don't have to introduce to you. I don't think I have to introduce to you Hazzan David Putterman whom we have to thank for the Cantors Assembly, the Cantors Institute and so many, many others. I don't have to elaborate, you all know.

To introduce David Putterman to speak about the music of Zavel Zilberts, I don't think we could find a better one. He'll probably tell you, but I know, that he worked with Zavel Zilberts. Zilberts was his choral director. Zavel Zilberts wrote music for him. He sang Zavel Zilberts music. I don't think we could find a better one to give us an evaluation of this particular volume. I, personally, want to thank Hazzan Putterman. I couldn't have done what I did (the little that I did in preparing this) without the material that he gave me, because we did not have all the material for this book which we bought many years ago. Some of the material was missing. I couldn't have done it if I hadn't had Cantor Putterman's permission but he also gave us the music. I call now upon David Putterman.

Hazzan David Putterman:

Zavel Zilberts was born in Karlin-Pinsk, Russia, in 1881. His brother was the noted composer Mark Silver. Zavel, or Sanka as he was affectionately called, received his early musical training from his father, Boruch Hirsh, who was the Hazzan in that city. He was only fifteen years old when his father died, and he was urged to accept his father's position as Hazzan. This he did, remaining there for three years during this time he organized, conducted, and composed music for a male chorus of forty voices. He composed Kinos for Tishah B'av for Hazzan and choir, which he used. No one ever before had heard choral music for this occasion.

In 1899 he left the city of his birth and entered the Conservatory in Warsaw, graduating with honors after four years of study. Soon after his graduation he went to Lodz to become the conductor of the "Hazomir," the largest Jewish chorus in Russia. In 1906 he was engaged as music director of the Moscow Central Synagogue, where the famous Dr. Maze was Rabbi. Soon after the outbreak of the First World War, in 1914, he left Moscow to resume the post of conductor of the "Hazomir" Choral Society of Lodz.

During his stay in Moscow, Zilberts created compositions for the Sabbath and Festivals, and also his famous **Habet Mishomayim as** a memorial to the victims of the Kishinev pogrom. He trained and conducted the "Hazomir" not only in Jewish music; their repertoire included Haydn's "Four Seasons," Mozart's "Requiem," Handel's "Messiah," and "Judas Maccabeus" in Hebrew. His wife Amalia, appeared as soloist in many of these works. His own masterful choral compositions included Psalm 137, **"Al Naharos Bovel," "Havdoloh" "Menucho Veshimcho,"** and many of Bialak's Poems, as well as a number of songs. His choral arrangements of folk songs, Palestinian songs, and zemiros, are well known. Among them, "Nes Ziono." **"Reb Dovidel," "Shir Hamaalos," "Minhag Chodosh," "Boruch El Elyon,"** and others. Two

famous composers of that time, Joel Engel and Alexander Krein were great admirers of Zilberts' musicianship.

In 1920 Zilberts emigrated to the United States and was engaged as the music director of the Jewish Ministers Cantors Association better known as the Hazzanim Farband in New York City (which published many of his compositions). He held this post for many years. In 1923, on the occasion of the thirtieth anniversary of the Hazzanim Farband, the chorus, consisting entirely of Hazzanim, appeared in concert at the old Madison Square Garden to a capacity audience. The soloists for this concert were the star hazzanim of that era. Scheduled to appear with them was the famous Hazzan Pinchos Minkowsky. Unfortunately, he died just before the concert and a vacant chair, draped in black, was placed on the platform as a tribute to his memory.

In April 1925, the American Hazomir Choral Society combined with the chorus of **the** Hazzanim Farband, gave a concert in Carnegie Hall in honor of Zavel Zilberts. The soloists were Hazzanim Rosenblatt, Hershman, Kwartin, Roitman, Chagy, Don Fuchs, Katchko, and Putterman. These choral groups gave annual concerts, and it was my privilege to have appeared with them as soloist on many occasions.

Zilberts organized the Zilberts Choral Society of New York, and also one in Newark, New Jersey. His compositions were always received with great acclaim, among them *"Kiddush," "Adon Alom," "Acheinu Kol Beis Yisroel," "Shabbas Bein Hashmoshes," "Heye Im Pifiyos," "Mizmor Shir Chanukas," "Haggodoh," etc.*

My own personal recollections and associations with Zilberts began when **I became** a member of the Hazzanim Farband. The chorus of Hazzanim met regularly for rehearsals, and although the program included many of the old standard synagogue compositions, I was particularly impressed with the compositions by Zilberts. I recall when I attended the first rehearsal, Zilberts looked at me quizzically, called me over, and said, *"Unzer chor is nor far chazzonim."* I assured him that I was a Hazzan in a large conservative synagogue in Washington Heights, to which he replied, *"Uber du bist doch a yingel."* He must have been impressed by my youth, which probably reminded him of the time when he succeeded his father at the age of 15. At that very first rehearsal, he announced that I was to be one of the soloists at the next Hazzanim concert. For that second I turned pale with fright but soon regained my composure and I was flattered and honored to be privileged to appear as soloist with the giant Hazzanim of that era.

Approximately in 1930, he was choir-master with Hazzan Zavel Kwartin in Temple Emanuel in Borough Park. When I learned that Zilberts was leaving that post, I invited him to be my choir-master and music director in Temple Israel of Washington Heights. In 1933, I was called to my present position with the Park Avenue Synagogue, where they had an organist but no choir leader. 1933 was the depression year when there was a run on the banks in March and President Franklin D. Roosevelt ordered the closing of all banks. Under the circumstances I could not ask the synagogue to engage Mr. Zilberts. Zilberts obtained positions in other synagogues, **among** them with Mr. Richard Tucker and Hazzan Mario Botoshansky.

At the time that Zilberts was with me, Temple Israel commissioned him to compose pieces especially for me and our choir. I have been using all of his compositions these many years with nostalgic delight. Many of them are still in manuscript and I hope that **in the not too distant future, I shall arrange** to have them published as my personal tribute to the memory of Zavel and Amalia Zilberts. They had no children.

Zilberts and I remained good friends until he died April 25, 1949. He was a master of nusarh, and **his music interprets the sacred liturgy. Every composition was written with an awareness of the occasion for which it was intended. He composed with a genuine sense of devotion and love for the synagogue. He used to say a Hazzan must have a 'Hazzonishen moil un a Gottliche Neshomu.'**

Zilberts taught many hazzanim, among them Tucker and William Robyn Rubin. His machzor was the textbook for his pupils.

The book "The Complete High Holiday Liturgy for the Hazzan," which our Assembly has just published, and which as of today is available, is a "must" for every hazzan. It is pure traditional nusach. The beauty of this work is its simplicity and its lyricism. It is the ideal musical textbook for all schools for hazzanim.

Zilberts and I remained good friends until he died April 25, 1949. How fitting and appropriate it is that on this the 20th yahrzeit of his passing his High Holiday Machzor is made available to all for the first time. His funeral was held at the Park Avenue Synagogue. A capacity crowd filled the sanctuary to overflowing. Although Zavel Zilberts is no longer with us, his music will remain as an everlasting living memorial and tribute to his blessed memory.

Sources of Biographical Data:

1. "History of Hazanuth" -Jewish Minster/Cantors Assn., 1924.
2. "Nginoth Yisroel"-Service for Sabbath Evening, Bloch Publishing Co., 1932.
3. "40th Anniversary," Jewish Minister/Cantors Assn., 1937, Zavel Zilberts by P. Jassinowsky.

Hazzan Samuel Rosenbaum:

I would like to add a word before we hear from Danny Gildar who will illustrate two of the compositions. You should know that in addition to the devotion of David Putterman, we are all in the debt of Moshe Nathanson. We got the manuscript, as you know, in a case crammed full of all kind of music. It took a great deal of arranging, a great deal of time. The actual calligraphy of the book is Moshe Nathanson's own. It was done by him with great, great effort, great devotion and in honor of that occasion, we of the Cantors Assembly would like to present him, with, among other things, a leather bound copy of the volume as a memento of his work and our devotion and our pleasure.

Hazzan Nathanson:

I am very thankful to the Cantors Assembly and to Sam Rosenbaum. It is a great honor for me and I want to thank Hazzan David Putterman for his beautiful evaluation. In speaking he told me a few things which I did not know about Zavel Zilberts, even though my choir in the synagogue sings several compositions of Zilberts. They always inspire me. I am very thankful to David for giving us some facts which many of us did not know and I am absolutely thrilled now to see this. I can't believe that this is my handwriting. I am not a professional copyist, you must know. It had to be done even to give it to a copyist, or a printer. It had to be written because a lot of the music was just scribbled in pencil, quickly. In many instances there was a whole sentence, a phrase of a prayer missing. I don't know whether it was a slip of the pen. So every page took quite a long time. Now when I see this so beautiful, I must thank Hazzan Sam Rosenbaum, how he put it out, very beautifully. I am very thankful.

Hazzan Daniel Gildar now will sing two compositions from the volume of Zavel Zilberts, "**Uv'nucho Yomar,**" and **Ki Keshimcho.**

(Hazzan Gildar illustrates)

3. Shirei Tefillab by Leihush Miller

Reviewed by Hazzan Yehudah Mandel, Philadelphia, Pa.

Examples sung by Hazzan Shabtai Ackerman, Detroit, Michigan,

Hazzan Moshe Nathanson:

Now I am very happy and privileged to call on Hazzan Yehuda Mandel. In addition to being a wonderful Hazzan, a wonderful person he speaks a very beautiful Hebrew, too, which makes me happy. We will be privileged to listen to Hazzan Yehuda Mandel to discuss the volume of recitations by Hazzan Leibush Miller.

Hazzan Yehuda Mandel:

Friends, I am sitting here since the session began and I am amazed and deeply, deeply impressed with every moment I have spent here up until now. You have gotten things today which are actually, as they say in Yiddish, “in kup **arein**” practical things, full volumes, immense amounts of material.

Miller's work I think can be considered the cream, the topping on the cake because you will find in this wonderful little volume, compositions which can be used as solo material just as well. I can't help but think of the piyutim we use during the Yomim Noraim in Shacharit, when the **ma-asei hamerkava** is described. The piyut of the Yomin noraim comes to mind as I am about to talk about my rebbie, Reb Yehuda Leib Miller, zichrono y'hei boruch. I am referring to the very little piece there — “**Nefesh ruah u'neshomo**” (illustrates) . . . I don't know how many of you use this yet but this is what I think when I speak about Miller; because every entity of body and soul, spirit and thought must be taken into consideration when we talk, or when I talk about him and his work and his creation and the creation of these recitatives of which you will hear one or two.

It is with humility that I will attempt to unfold through this book the compositions it contains, a part of the man and his work, his warmth, his feeling, his sentiments. The sentiments he invested so richly in these recitatives. From the distance of time I will try to evaluate the musical, the traditional and spiritual value of these creations.

From the short critique given about Hazzan Leibish Miller in this little book we can learn about the basic background of his personality. I will therefore skip these parts and concentrate rather on the aspects of these creations of recitatives-their character, their musical meaning, and value.

In and about our profession when we talk about Hazzan Leibish Miller, we must think of the hazzan **lamdan** who understood not only the tefillah or peirush hamilim at hand but took apart etymologically, historically and emotionally every minutest part of the subject at hand. To him, like to the hassidim rishenim, there were two imperative factors in creating recitatives and music in general.

The first: **Al taaseh tefiloscho kevah**, and the second, **iyun tefillah**. He created with deep emotion and always completely cognizant of **da lifnei mi ata omed**. This actually was the leitmotif of his hazzanut and he transplanted it into every bar of his work. Hazzan Miller's creations are by no means those of a musical giant but they are the creations of a musical genius. He never studied music formally but had the inborn understanding of music and its imperative meaning in hazzanut. A sense of deep esthetic feeling is present and prevalent in every bar. The rareness and stature of a great hazzan and God-fearing Jew are echoed in his **Meloch al kol hoolom kulo bichvodecha**” which definitely can be considered one of the most beautiful concert pieces.

With a sure hand and wonderful sense of proportion he built up the emotional background of the Yom haDin and uses it as an expression to illustrate the appearance of God and godliness among men and amongst all the inhabitants of the world. This is one point.

Another point in his creations, a very important one, is the **parlando**. Accentuated speech is a great and overwhelming tool of Miller used to express the inner tension of his spirit, an uneasing fountain of the rich melodies always based on nusach. If you will take one quick look at the “**Meloch**” you will see exactly what I mean.

I don't know if everybody has the book but if you do have it, it will be worth while to take a quick look at it. He starts off with the nusach and develops it into a beautiful concert piece.

How majestic is the simplicity. How immaculate in its approach to the subject at hand, the appearance of the Godly glory for the benefit of man so that every

human being may know and recognize his Creator. This is what Miller tried and I feel succeeded to transplant into the hearts of his colleagues who sing and to his fellow Jews who listen to his creations.

I would like to leave for a while the mode of the Yomin Noraim and share with you, a few impressions of a weekday Maariv service. I planned that we should have a piece that is not bound to any nusach. One piece which would represent the High Holy Days, one piece which deals with an ordinary Maariv service. But nothing is ordinary, really, if you perform **it** the way it should be performed.

Let me bring, if I may for one moment, an impression of personal experience. The scene **is** the Bet Sefer L'Hazzanut in Vienna, Austria where Miller taught and which this particular time prepared for closing exercises. Students and teachers, it is planned, will give a concert in Miller's synagogue. Under Prof. Braslavsky's direction, the students constitute the choir. I, a student of this wonderful school, was privileged to be chosen to daven Maariv. Miller, in his inimitable way, the next day asked me, "**Vus vet zein dein pizmon, Leibele?**" "I would like to sing **"Boruch Hashem Bayom,"**" I said. He said, "Very good! Do you know the background of tefillas Maariv and particularly of **Boruch Hashem Bayom?**" he asked.

The following days and weeks I had as an extra-curricular assignment to study Masechet Brachot, all tosettas, all midrashim which had relevance to tefillat Maariv. I had to know the **machloket** between Rabban Gamliel haSheni of Yavne and Reb Yehoshua, what compromise had to take place before tefillas Maariv became a tefillas **choua**, an obligatory service, not as it was in the beginning, a **tefillas reshus**. I would like to give you a phrase or two of **"Boruch Hashem Bayom"** (illustrates).

This is the way Miller felt about **Boruch Hashem Bayom**.

Miller knew so well the degree of human emotions which can bring spiritual exaltation and used it so wisely. He knew that to attain it we are in constant need of self purification. He knew the value of exaltation and need of moments in which the spiritual is as relevant, as concrete as our esthetic feeling. His style, his magnificent sweep to the point, economic and authentic. Unfortunately, there are very few colleagues around any more who knew Miller. Thank God we have a few and one of them is an outstanding hazzan, our friend Yechiel Rosen. He promised me this morning, when I asked him, to illustrate some part of Miller's creation. He promised he would do **"Omar Rabi Elozor."** Just a little piece. I am sure you will enjoy it.

(Hazzan Rosen illustrates)

Now you can understand why it is impossible to speak about Miller without emotion. In closing, my dear colleagues I would like to show you the motivating power and force in Miller's personality which made him create the way he did. It is now 1946. I arrived in Israel as the commander of an illegal ship, Eliyahu Golem. Miller found out that I was there. He sent messages which never reached me. Finally, I met with him in Yerushalayim, in Bet Hekerem, but unfortunately, already in a sanatorium where he was seriously ill.

The first question Miller asked was, **"Ver is nitzel geoorin?"** He knew. He told me, **"Tr veist, ich hob ungeshriben shoin lang Ani Ma-amin. Ungeshriben an Ani Maamin, noch nisht gants fartik.** There, on his death bed, he asked me and I made some notations which we later combined with notations made previously by his choir leader, Rambam, and with other notation which he had already started in Vienna. In a few moments you will hear Hazzan Shabtai Ackerman illustrate this **"Ani Maamin."** Before he does, let me just repeat a few of Miller's remarks, to the best of my recollection. They were as follows:

"Ani Maamin" actually has no nusach. But when do we say **"Ani Maamin?"**

"Ven er is shoin fartig mit dem dravenen, er hut arunter gerumen dem Shel Rosh; er leikt in tzuzamin, tzu biselech, langzam, un far dem vie er geit arois in gass, farn tog-

teiglechen Eeiben, zagt er “Ani Maamin.” As you will hear in the composition, this is the basis for this beautiful, magnificent composition. When he finishes davening, he says, and puts away his talles and tefillin, then he says **“Ani Maamin.”** Think for a moment. How do we say it? **Ani Maamin be-emunah shleimah.** This is the basis. The Jew wants to believe. Therefore, Miller, who very rarely repeats words, as I said, his style is direct and quick, to the point. In this one composition he repeats **Ani maamin** quite a few times.

Every composition of his is beautiful. But I would like you now to listen to Shabtai Ackerman illustrate **Ani Maamin.** (Hazzan Ackerman illustrates).

My dear colleagues, every composition in this small volume is a pearl of the cantorial literature in general and the recitative repertoire in particular. It is the seeking of the real deep meaning of our spiritual, religious existence. It makes us realize what great spiritual events happen in moments of prayer. The simple sentiments, some almost naive sounding reflections, of spirited men who knew how to bring **hitramemut hanefesh** and **hitlahavut** into his prayers bring to us the feeling of **shehina medaberes mitoch grono.** To the Jew and particularly to the hazzan they bring insight of religious experience and the well-springs of faith. It is what the hazzanic genius of Leibish Miller invented in his life; it is the creation of his sourceful brain and God-given talent. In the years of serving God and his faith I think it gives us also a **derech sheyaor lo odom,** a way of life to follow. However frantic the pace of Millers' life may have been, he remained calm. Haste, anger, impulse, acrimony all were foreign to this true man of God. May this small book be a source of blessing to all who will study it may it, as I know it will, bring great success to all, l'hol oso, to all who will perform it. Thank you very much.

MONDAY, MAY 5, 1969

Afternoon Session

A. A Hazzan Recalls

A personal reminiscence by Hazzan Samuel Vigoda.

Chairman: Hazzan Charles Bloch, New York City.

Hazzan Charles Bloch:

Remember the days of old. Consider the years of many generations. Ask thy father and he will declare unto thee; thine elders and they will tell thee.

Each generation has its distinctive mark engendered by its creative spark and indigenous to the emotional outpouring of its peoples' hearts. We know that in the arts and humanities, as well as in the sciences, the processes of discovery, progress, development and finally invention, almost always rest upon a thorough study and understanding of that which has been demonstrated by and learned from our predecessors. How much more so is this true in the realm of music in general and in the art of hazzanut in particular.

"Ask thy father and he will declare unto thee." "Inquire of thine elders and they will tell thee." This is because our fathers and our elders are the true repositories of our traditions and our heritage, our treasures of knowledge and the foundations of our strength. By remembering the past which are our very roots we feel more secure in the present and are able to reach into the future with hopes bolstered by confidence.

The hazzanic age which has past is renowned as the "Golden Age" of hazzanut. It was like a golden crown studded with very precious jewels- our masterly hazzanim of that great era, each shining forth brilliantly in his own stylistically individual excellence. Within the diadem of this golden crown was one cantor whom we are blessed to still have living in our midst today. He is Samuel Vigoda. He is one of the great hazzanim who grasps the words of a tefillah, breathes his life into them and fills them with expression and excitement. But Hazzan Vigoda is doubly gifted. He is also a scholar. He has taken upon himself the yoke of a historian of the "Golden Age" of hazzanut and today we are privileged to bring him to our convention so that he can lead us back in nostalgia to the era we cherish so dearly as a fount of inspiration. This afternoon is a time to remember and now to turn the pages of history back to reminisce about that time, I am happy to present to you a hazzan to remember, Cantor Samuel Vigoda.

Hazzan Samuel Vigoda:

Thank you very kindly for those very complimentary remarks.

I want to tell you about a very great singer. Giovanni Martinelli was once invited by New York University to participate in the centennial commemoration of the unification of Italy. Tactful hosts, not wishing to impose upon the famous entertainer, they didn't ask him to sing, but they did expect him to say a few appropriate words. But Martinelli placed a wreath of flowers at the foot of the Garibaldi statue in but nobody took up my hint. So I kept quiet; because I have a firm rule, that I will Washington Square without uttering a word. He later explained. "I came prepared to sing the hymn to Garibaldi and I strongly hinted to the organizer of the celebration but nobody took up my hint. So I kept quiet; because I have a firm rule, that I will not speak when I can sing; besides I am not a speaker and as the saying goes, talk is silver; silence is gold." I, too, would think that I am a better singer than a speaker, wouldn't you agree? But I accepted this kind invitation very gladly because I deem it a singular honor and privilege to speak before such a distinguished assembly of my colleagues.

I was given a number of names of hazzanim of yesteryear to choose from. It's true **that** not all of them were stars, as is printed in the program. But I chose the one **that** headed the list. These were not mere mediocre lightweights of the garden variety, by no means. They had made their mark in Europe and preceded by their fame, they arrived in America with their halo, the reknown and reputation of virtuosos who had already managed to carve out for themselves a niche in the hall of fame of liturgical vocal art. They possessed an extra dimension that made them stand out among their European colleagues. In America, however, it was a new ball game, and for various reasons they did not score as impressively as in their former habitat.

Speaking of extra dimensions, when Albert Einstein discovered the fourth dimension, it was generally identified as time and of that particular dimension I have only a limited span for this seminar. I will therefore have to confine myself to portraying the profiles of my subjects in broad strokes and bare contours of condensed thumbnail sketches.

The first subject of my discourse is Dovid Moishe Shteinberg. He was born in 1871 in Kishinev, where his father, Avraham, was the cantor of the Holtzplatz Synagogue. The intrigues, the manipulations of the shule politicians, the patronizing attitude, and the shabby treatment accorded the klei **kodesh**, in general, rankled, and galled him. He got so fed up that he quit his post and embarked on a business venture, selling lottery and raffle tickets, as the local representative and exclusive distributor of Leipzig and Braunschweig companies. He prospered and became well-to-do.

Dovid Moishe had a fine voice. From early childhood he showed definite signs of musical talent. But his father wouldn't even allow him to join a choir. Forget about hazzonus, he used to drum into his ears; concentrate better on your religious studies and on business. The lad, however, loved music and singing. It was nothing for him to run 30 blocks to hear the famous cantors like Moishe Nikolayovov of Der Ringnitzer who used to come to visit Kishinev. Reb Avraham, as a former hazzan, would usually invite these guest cantors to stay at his home and eat at his table and Dovid Moishe would listen with an open mouth to their chanting of the zemiros. He was able to instantly repeat the melodies which he heard. The compliments which these guest cantors heaped on him made his heart skip a beat. He was determined to follow in their footsteps. However, his strict father insisted that he take an active role in the business; but his heart was not in the work. He had a friend by the name of Hershel Kleiner (he was later a cantor in Philadelphia), who was studying music and voice with an Italian professor. How he ached to tag along to these sessions, but his father was dead-set against his son becoming contaminated by this goyishe science, as he called it. So, Dovid Moishe asked Hershel to meet him after every lesson and transmit to him what he learned that day from his teacher. In this way he got, second hand, some measure of musical knowledge.

Years went by. Avraham Shteinberg was elected Gabbai of the Molitzer Synagogue. The mature Dovid Moishe now occasionally managed to get access to the amud of his father's shule and lead in the religious service.

One of the regular worshippers was a banker by the name of Efrosi who took a great interest in the young man. It was apparent to him that here was a born talent going to waste who ought to be, instead, encouraged. He reproached his father for stifling his ambition to become a cantor.

One day he took Dovid Moishe aside and said to him, "I'll give you a letter to a friend of mine and business associate who is an influential communal leader in Odessa. He'll take you under his wing and assist you in reaching your goal." After insistent pleadings by Dovid Moishe and his patron, Reb Avraham finally relented and grudgingly gave his consent.

By coincidence, the Odessa banker's synagogue, the Bais HaMedresh HaGodol,

was looking for a cantor. His new patron made arrangements for him to officiate on the following Sabbath. The banker also prepared a pleasant surprise for the visitor. He was very well acquainted with Rozumny so he asked him to do him a favor and come **Friday** evening to listen to a young cantor who had just come from Kishinev. After the service, the worshippers crowded around Rozumny anxious to hear his opinion. He declared, "*Der yunger man hot a zelten sheine shtimme un er davent mit seichel.*" With such an endorsement he seemed as good as elected, but the prize was denied him on the ground that he was too young for such a prominent position. The plum fell instead into the lap of Reb Avraham Ber Lipman, Der Ribnitzer, the very same, who on his visits to Kishinev, was always the house guest of Avraham Shteinberg. Even though they found themselves competing for the same pulpit and Dovid Moishe lost out, this fact did not diminish his admiration for Der Ribnitzer, whom he considered his teacher. They remained life-long intimate friends. Der Ribnitzer died in the old folks home on Twelfth Street in New York.

His audition and Rozumny's favorable opinion paid off. It gained him the cantorial post at Areless Shule on the Moldovenko with a yearly salary of 1,000 rubles. After two years he requested that his congregation grant him a raise of 500 rubles. The trustees were flabbergasted. Whoever heard of a cantor demanding a 50% jump in salary? They tried to bargain with him but he wouldn't budge. The trustees stalled. To put an end to the impasse and to bring matters to a head, Shteinberg conceived an ingenuous plan. He asked his friend, Cantor Yankel Kermansky, to do him a favor and come and daven on Shabbes in his shule as his guest. The idea behind the plan was that the trustees will see what a hack Yankel was so they wouldn't argue and give in to his demand. It was a very good strategy. The only trouble was that it didn't work out exactly the way Shteinberg had figured it.

Yankel did oblige, doing him the favor of taking away his position. Dovid Moishe had outsmarted himself. His brilliant chess move backfired. He was destined to have his ups and downs to trip up often but with remarkable resilience he always would rebound. He was strong.

He was not long at liberty, between jobs. He learned that there was an opening in Bereditchiv. He went straight to Nisse Belzer introducing himself as the son of a former disciple of the master, he solicited his recommendation. Nisse went with him to the rabbi, the president of Haya's shule and said: "Here is your hazzan, the right man for the post." Nisse's endorsement in Bereditchiv was like a Democratic nomination in the South until recently. It was tantamount to election. The Jews of Bereditchiv honored and cherished their new cantor not only for his outstanding artistry but also for his piety, his exemplary conduct, his dignity, decorum, diligence and his Torah scholarship. He was a Squarer hossid. He put on both pair of tefillin daily, Rashi's and Rabben Tam's, as well. He went to the mikveh before davening. He wore a gartel around his loins and a wool tallis over his head.

But still he yearned to return to Odessa which was called the city of cantors. One of the reasons was that there lived a famous professor of music, Madame Vosylenka, with whom he used to study. He was anxious to resume his lessons with her. A favorable opportunity presented itself at last. Auditions were held in the Sheloshna synagogue to find a worthy successor for Rozumny who had passed away. It was the real "Mission Impossible." Who could ever fill the shoes of such a genius? Many tried but fell by the wayside. One, a certain Cantor Resnikoff, even committed suicide. But undaunted, Shteinberg applied for the position. He, too, struck out. It wasn't in the cards. Odessa was not his city; not yet. But like MacArthur, he too vowed, "I shall return!" and he did. Disappointed but by no means discouraged, he now set his sight on Vilna. There was an opening at the great Central Synagogue because of Sirota's departure for Warsaw. His friends tried to dissuade him from taking such a daring step,

pointing out that after Sirota with the lionine voice he wouldn't have a ghost of a chance.

But he turned a deaf ear to their pleas and calmly strolled into the lion's den and what do you know? His gamble paid off. He hit the jackpot and was appointed Vilna Shtot Hazzan. No greater honor could come to any cantor. He had reached the pinnacle of success of his career. He stepped into his new post with the right foot. He was idolized by amcho, sher un eizen. as they used to say, who flocked to his services in droves. He captured their fancy. They carried him on their palms. When he passed by with the Sefer Torah, they kissed his hands instead of the Sefer Torah. Cantor Avraham Moshe Bernstein of Taaras HaKodesh Shule wrote about him:

"Seldom can one hear a voice of such warm timbre, such fine silken quality, such rare verbal texture, sheen and glow. What a brilliant falsetto and trill; what a seasoned craftsman."

Of course, when he came to America, at the age of 52, some of his original endowment had already faded but in Vilna he was in his prime. His fame zoomed. Odessa now woke up to the realization that they had let out of their hands a good thing. A committee of the Central Yevraiska Synagogue was dispatched to Vilna, carrying there a signed contract for Dovid Moishe with provisions for a salary double that which he was getting in Vilna. Odessa could afford it. It was a tempting offer and since he was partial to Odessa, the deal was soon closed. In the dark of the night the whole Steinberg clan together with their belongings were spirited away in covered wagons from under the noses of the unsuspecting Jews of Vilna. He was kidnapped, but with his assent. He was carried in triumph on arrival. Odessa had indeed reason for celebrating. A prodigal son had been brought back to the fold. Everything came up roses for the new chief cantor of the port city on the bank of the Black Sea. He was sitting on top of the world. He was pampered and feted. In Odessa, Steinberg gained widespread public esteem. His meteoric rise made his name a household word throughout the neighborhood, in neighboring countries.

He lived in style. Like they used to say, **uie Got in Odessa**. But, in 1914, he instinctively sensed that a violent storm was about to break out, and it might be advisable for him to make a change. Acting on this hunch he embarked on a trip to London. The chief cantorial position at the Duke's Place Synagogue had become vacant. He was invited for an audition.

At his Friday evening service he made a very favorable impression. The trustees notified Lord Lionel Rothschild who had the main say that this candidate seemed to be the right man and asked him to come to the morning service so that he could judge for himself. Accidentally, Steinberg was delayed. By the time he arrived the hazzan sheni had already advanced far into the Pesukei deZimra. Like the pious Jew that he was, Steinberg started from the beginning saying the prayers in a fast tempo in an effort to catch up. He could not in good conscience mount the amud with any of the preliminary prayers left unsaid. It was at that juncture that Rothschild walked in. The trustees took him up to meet the guest cantor. Steinberg, intent on finishing his prayers, paid little attention to what Rothschild was saying. When Rothschild offered his hand in greeting, Steinberg, in his confusion, gave him only two fingers. At any rate, he could not respond since to be mafsik at that point would have been contrary to religious tenet, but to Rothschild such discourteous, uncouth, boorish behavior was unforgivable. This breach of etiquette cost Steinberg the position. He returned home empty-handed.

Soon after that World War I was on. Conditions in Russia gradually deteriorated, became worse by the hour, especially after the Bolsheviks rose to power. Bands of hooligans went from house to house pilfering, requisitioning, confiscating foodstuffs that were at a premium and any valuables that they could lay their hands on. Chaos,

vandalism, hunger, danger to life stalked the streets. A vicious campaign against religion and its representatives was launched particularly by the section of the Communist Party who terrorized their religious brethren with missionary zeal. If this wasn't enough the hordes of the generals of the White Russians — of Rungel, Denyken, Yudenitch, Ornilov, Alexsair. Admiral Kolchak -made life unbearable.

Luckily for Dovid Moishe he had a sister in Kishenev and a brother Aaron Yitzhak, who under the name of Arnold Geyogefsky, was a leading tenor of the Royal Opera in Bucharest. They arranged to have him smuggled over the Dniester River and sneak across the border into Kishenev. After a brief stay in that city and an extended stint as chief cantor of Chernovitz, Max Rome of Philadelphia, brought him to America in 1923.

He made his debut in the Slonimer Shule. His first position was in the Brisker Shule in Newark. From there he transferred to the Montifiore Congregation in the Bronx. Then he became connected once more with the Newark Congregation but something pulled him back to New York, accepting the position in the Rumanian Synagogue on Rivington Street.

Not being able to swallow the dominating tactics of the dictatorial president, Goldstein, he transferred to Boston where he spent three years. But the lure of New York proved too strong to resist. In 1932 we find him again in New York but not connected with any congregation. He officiated in Chicago on the high holy days at the conclusion of which he embarked on a concert tour of Europe. Apparently, America was not his plate of **mamaligeh**.

While making a guest appearance in London, he received a call from Vilna asking him to take over once more the post which he had filled with such distinction and competence some years before. Steinberg gladly yielded to their plea but before long the ruling city officials started harrassing him on the basis of an ordinance according to which foreigners were not permitted to be gainfully employed. All efforts of the congregation on behalf of their beloved cantor were of no avail. When Chernovitz got wind of the dilemma of their former cantor, they lost no time putting out the welcome mat for Steinberg once again. But the cantorial post in the main synagogue was occupied. The group that brought him back organized a new congregation and Steinberg was obliged to rondurt services at the Jewish National Hall. It was not a very satisfactory arrangement for him. For him to play second fiddle to the chief cantor of the temple, Feldman, was a role to which he was not accustomed. After a short stint, he decided to chuck it and he returned to New York unheralded.

The year was 1937. His pied piper days were behind him. One day, Roitman and Kretchmar came to see me. A legendary comradeship bound them to Steinberg. They were inseparable. They were tagged as the "troike," the three beards. When they came to America they all had Herzl beards, until Roitman took off his beard, then Kretchmar; but he remained with the beard. They also called them the Three Grenadiers or the Shelosho Ovos. The cynics added nezihim; so they said **Shelosho Ovos Nezikim**.

What they came to see me about was that they knew that I was well acquainted with the leading figures and the rabbi of the Hebrew Institute of University Heights so they asked me to recommend Dovid Moshe for the vacancy.

He was invited for the Sabbath service. During the reading of the Torah, the rabbi called me aside and said to me: "I would like to see him get the post but the Shaharis was not so hot. You ought to urge him to try to do better at Musaf otherwise I am afraid he won't have a chance." When I related that to Steinberg, he replied: You know I am so used to officiating with a choir. All by myself I feel lost. If only I had a few singers to assist me, to give me a tone. I reentered the synagogue and looking around me, I spotted a number of cantors, choir leaders, singers. I gathered

them together and I said: "Hevra, we are a choir. We all sat down in the front pew and as Steinberg mounted the rostrum again and finished the first phrase of Mi Sheberach, there rang out a chord of a large ensemble. Pleasantly surprised, he nodded to us approvingly and a happy smile lit up his countenance. From that point on everything went like a **mizmor**.

Dovid Moshe thus obtained the fine prestigious position which he occupied for the rest of his life, surrounded by devoted congregants, who honored, cherished and respected him. He passed away in 1941.

He was a bel canto singer, a master of a low key, elegant deliberately, well-rounded, ear caressing delivery. He excelled in shading, nuances. His trills were indeed thrilling. Improvisation was not his forte. Everything was set mostly, pre-cooked. His recordings of "**Amar Lo Bonov**," "**Yismechu**," "**Avinu Malkeinu Galei**," are fine classics and examples of his style of sweet serenity.

There is much more to say about him but I have to go on with the second hazzan that I chose. Indiscriminate use of adjectives and superlatives is so wide-spread in our profession that even the general public has become immunized to them and is taking them not with a grain but with a superspoonful of salt.

One of the terms frequently bestowed or more likely self-imposed by mediocre geniuses is a "cantor's cantor," One who was called that with incontrovertible justification was Aryeh Leib Roitman. Here was an accomplished artist of liturgy whose admirers and most dedicated fans were his own colleagues. His intricate flights of fantasy were often over the heads of the uninitiated masses and only real **meininim** were able to fully savor and appreciate his masterful interpretation of the prayers, flavored by ingenuous modulations and variations.

A native of Zlobin, Vohilinar Gebernye, he served his apprenticeship as a **meshorer** in the choir of Baruh Dovid Kercher, Yoel Zelig Minsker and Noah Leder. The famous Boruh Dovid was frequently enroute, an itinerant minstrel on concert tours. On one occasion he was invited to entertain at the palace of the Duke Paskavich. The princely noble's attention was drawn to a soloist of the ensemble whose voice rang out with particular charm and sweetness. He requested that the lad render a secular encore. Aryeh Leib obliged by delivering with flare a popular aria from Minusca's opera, "Halka." This made such a hit with the Duke that he offered to put the talented youngster through a conservatory at his own expense.

But nothing came of it because his father vetoed the plan. When the time came for him to strike out on his own, his first cantorial positions were in Bobroisk, Slonim. He later gravitated to the broader field of Odessa, where he filled posts at the Katsovishe Shule, and the Echershe Shule. He made a considerable stir in musical circles. Such celebrities as Rozumny, Sirota, Minkovsky used to **come** to his services and were lavish in their praises.

Rozumny thought the world of him, declaring: "Ut **der Litvakel is mein entziger konkurent**." From his base in Odessa he occasionally undertook forays into outlying Jewish centers for guest appearances. Yehoshua Wiser related that taking a stroll in his own town of Vinicer once, with Mordecai Eliezer Gerovich, who spent his summer vacation there, they came upon a man on stilts strutting by followed by a whole bunch of howling children. A painted double sign was hanging from his neck, forming a sandwich. Like a town crier he was announcing to all and sundry in his booming voice, "The famous cantor Rutman from Odessa will conduct Minha and Maariv services in the Central Synagogue tonight. Admission, twenty kopecks." They decided to attend. A big cluster of people were loitering around the edifice outside.

Inside, there were only a handful who bought tickets. It was getting late. The worshippers grew impatient but Rutman refused to ascend the amud because only three rubels had been collected. When Gerovich learned that the visitor wanted at least

fifteen rubels before he would agree to begin the service, he handed over to the Gabbai the missing twelve rubels on condition that the doors be opened up and all admitted.

Aryeh Leib went to town and delivered the goods, making such a deep impression that he was held over for the Sabbath. This time the whole town turned out and bought tickets. There was standing room only. When Rutman heard that Gerovich was in the audience, he sang also, in his honor, one of the famous composer's recitatives. Gerovich volunteered the opinion, the over-worked and abused term, genius, as the only way to describe him.

It was as an out-crop of a similar excursion in to the hinterland that he became the cantor of Cremenchu. Hazzan Avreml Orenstein had gone to America. The distraut and downcast congregation could not make peace with a *fait accompli*. They implored their idolized cantor to reconsider and come back to them. They sent word to him that they would wait a full year for his return. They figured that he might not take to America and after a short fling would return to the fold. Alas, it proved to be a forlorn hope. Avremele Orenstein remained in America and passed away in New York at the ripe age of 104. But Cremenchuk waited and only after the year was up did they give any thought to choosing a successor.

A score of candidates gave auditions but the congregants turned up their noses at all of them. It's not Avremele. One day a young man blew into town and made arrangements for Minha-Maariv in a small house of prayer. You guessed it, it was our Aryeh Leib.

Those who came to hear him couldn't get over it. They alerted the whole town. He is a veritable sorcerer and was sent to us from heaven. Naturally, he was prevailed upon to chant the Shabbes service in the great synagogue and the upshot was that they cried out, Eureka! We have found him. The only one who could fill the place. They made him quit his post in Odessa and settle in Cremenchuk.

One day, walking in the street, he encountered a platoon of soldiers, goose-stepping and singing military marches. His sensitive ear caught one voice of rare quality soaring above the others. Running alongside the column of soldiers, he was able to pick out the private from whose throat came the beautiful and enchanting sound. He asked his name. Whether he was a Jew; whether he would like to sing in his choir. When he learned that the soldier was Motke the Tenor of Nisse Belzer's choir he moved heaven and earth. enlisting the help of the most influential communal leaders, with the result that Motel Hirshman was granted a special dispensation from the military brass to sing at the Sabbath devotion in Rutman's choir.

The new cantor was an unqualified success. The whole city was agog with his unique brand of hazzonus. He soon made the *Jews* of Cremenchuk forget their former favorite. They discovered that Aryeh Leib's artistry far outstripped that of Avremele. There was a bite and vitality in his crystal-clear, piercing tenor voice; and uncommon charm and magnetic loveliness in his soulful lyrical outpouring of sentiment. But the fly in the ointment was the president, who rubbed his cantor the wrong way. And since Aryeh Leib, too, was not an easy person to get along with, he left in a huff and accepted a call from St. Petersburg. It was one of the most prestigious positions, with a membership of the cream of the Jewish community. But Sorke (who wore the pants in the family) was not very happy in the capital of the Czar's empire. The circle of aristocratic elite was not her cup of tea. She felt much more at home in Cremenchuk. Aryeh Leib, too, froze in the formal, frigid atmosphere of his new surroundings.

It was small comfort to him to have landed a sinecure, an office which gave him a munificent remuneration without requiring hardly any work because so few people came to his services.

Meanwhile, in Cremenchuk, a tug of war broke out among the membership blaming

the president for the defection of their cantor. A great number of them broke **away** from the mother congregation and organized a new one. They sent word to Rutman that if he would agree to come back they were ready to build a new synagogue for him. Rutman declared his willingness. New recruits joined the separatists and in time a new, beautiful edifice was erected—a house of prayer, which was named Rutman's Shul.

He was a slow beginner, fumbling with pieces of note paper which he took out from every pocket. But once he got going sparks would fly. There is no question but that he belonged to the major league, but he was handicapped by his whimsical capricious, unstable, unpredictable moods. When he didn't feel the inspiration, the spirit of his muse, he would turn around in the middle of **Kabbolas Shabbes** and say, **"Rabosei, heint davenet do nit Rutman, nor Turman.** (There was a hazzan by the name of Tunnan) **Kumt morgen, efsher vet davenen Rntman."**

When Yossele Rosenblatt died, the Hazzonim Farband made a memorial in Carnegie Hall. I was given the sad assignment to make the **"Molei"** after the great Yossele. When he left the hall, a group of cantors were discussing and lamenting the tragic role that befell the beloved Yossele. Rutman was walking with us and he chimed in, "And I say, that it isn't so tragic at all. He died just in time, at the height of his popularity. Had he lived much longer, he, too, would have become **vochedick**, neglected, forgotten, like so many others." He was one of the others. He passed away soon after that, in Far Rockaway, from a heart seizure as he was sitting at his desk writing in the familiar blue notebook of his which contained a collection of his best recitatives. It was his most precious possession. In the ensuing confusion, people came and went, this book, lying open on the desk, somehow disappeared without a trace.

I will sum it up. Both of these cantors cast a long shadow. Sophocles said that one must wait until the evening to appreciate how splendid day was. The further away we get from them the larger they loom.

Afternoon Session, Continued

B. Celebrations at Seventy

Musical Tributes to Reuven Kosakoff and Samuel Bugatch on the occasion of their Seventieth Birthdays

Hazzan Charles Bloch:

The theme of the second part of this afternoon's program comes within the general philosophy of **Hamakom michabed et haAdam**, which, with the characteristic vigor of our Cantors Assembly is today a double-barreled salute, honoring two men at the same time. Our agenda is officially entitled. "Celebration at Seventy. Musical tributes to Reuben Kosakoff and Samuel Bugatch, on the Occasion of their Seventieth Birthdays." The two men who are the baalei-simcha are two sterling musicians who have dedicated their lives to creativity, interpretation and performance of Jewish music. We will be privileged to hear some few samplings of their compositions sung by Hazzan Solomon Gissrr of Montreal, Canada; Miss Gayna Sauler, daughter of our beloved Hazzan William Sauler of Brooklyn, New York. They will illustrate the music of Samuel Bugatch. The music of Reuben Kosakoff will be sung by Hazzan Henry Herman of Tuckahoe, New York, and by Miss Edith Gordon of New York.

Now, to tell us more about our guests of honor, we will call upon our beloved colleague, friend, Hazzan Max Wohlberg and then Hazzan Paul Kavon. First, to tell us something of our first guest of honor, Samuel Bugatch, we are happy to present to you Hazzan Max Wohlberg.

Hazzan Max Wohlberg:

With your permission, I will add a word to the delightful paper read by my dear friend, Hazzan Vigoda. Dovid Moshe Shtemberg was a very dear personal friend and neighbor and I appreciate the words said by Vigoda because I have met few hazzonim in my life who were as gentle, as fine, as pious, as pleasant as individuals as was my dear friend and neighbor, olav **hashalom**, Dovid Moshe Shternberg. He was an exceptionally fine person, fine individual in addition to his hazzonus. I knew Aryeh Leib Rutman slightly and I just want to tell you a brief anecdote.

I don't know if Shmuel Vigoda has this in his paper or not. At the time I knew him, Aryeh Leib Rutman was, as described by Vigoda, without a position, a very sad and bitter individual. He once buttonholed Abe Cahan who was the editor of the Forward and said to him, "How come that you send writers to interview, to describe the performance of all sorts of artists, violinists, singers, operas, why don't you send a writer to describe a Shabbes davening of a hazzan?" This was a new idea to Abe Cahan and he was impressed by the sincerity of Aryeh Leib Rutman. He said: "Ven vet ir davenen next? Aryeh Leib Rutman told him. Abe Cahan went Shabbes to the shul and wrote, I think, the only review of a Shabbes davening ever to appear in the Daily Forward. A very interesting individual.

Now, let us go to our task here which is indeed a pleasant one. It is a well-known theory and oft quoted as well that the country or region in which the Jews live leaves its imprint on the music of the synagogue. This, as is the case with many popular theories, has some weaknesses, some fallacies in that it isn't always so. There are exceptions to the rule and a long time is needed for this influence to take place.

For instance, we are in this country 300 years but it wasn't until only recently, until the previous decade, or the previous two decades, that the American music left an imprint on the music of the synagogue. Until recently and mostly to this day, we are still under the influence of East European music; of East European hazzonus and West European hazzonus. It was not an unusual occurrence that when a young boy named Samuel Bugatch came into this country at a pre-Bar Mitzvah age, he already imbibed of the East-European influence, so much so, that although his musical education was received in this country, he still spoke to us in East-European accents and he, on purpose, chose, selected and preferred the East-European idiom and spirit and even method of harmonization of composition. I believe for this we owe to him a tremendous gratitude. Because he maintained in this country the spirit, the soul of Vilna, Warsaw and Odessa. He was an East-European talented Jewish musician living in the new world.

In him was combined the old and the new and as I think through the career of Samuel Bugatch I find this duality repeated a number of times. He is a conductor and a romposer but he is not a conductor who also composes or a composer who also conducts. He is a full-fledged conductor and a full-fledged composer, occupying both positions with equal importance and value. He showed duality in another aspect as well. He wrote at least three major works for the synagogue, wrote sacred music and at the same time devoted himself partially in a great measure, to secular music as well.

He wrote for the professional musician but also paid attention to the non-professional by editing a wonderfully useful little collection of songs called, "Zingen

Mir, which is an excellent handbook for non-musicians who wish to sing Jewish music.

Finally, duality was shown by him again by supplying the musician with singable, melodious music and also doing something for the layman. As you are probably aware, Samuel Bugatch is, in the last few years, the official music reviewer of the "TOGMORGEN JOURNAL." In the newspaper he writes with eloquence, with a facile pen, with a great deal of understanding and with a great deal of success for the layman whom he informs on musical events and particularly Jewish musical events.

In the last few months you may have noticed also that Samuel Bugatch began a series of biographies of well-known Jewish musicians. I believe that this is a tremendous undertaking and a tremendous contribution to a hitherto neglected field.

Thus we see that Samuel Bugatch has indeed fulfilled what more than one musician could actually plan for himself.

I will conclude with a little hassidic story which occurs to me. It was told that Reb Zussye of Anapol, was a very introspective individual and as a result was frequently despondent. His wife asked him, Reb Zussye what are you worrying about? You are a zaddik. He says, "**Ich vel kumen af yener velt veis ich nit vos me vet mich fregen.**" So she says, "What are you worried about? Me **vet dich fregen far vos du bist nit der Baal Shem Tov?**" So he said, "**Nein. Zch hob moireh as mi vet fregen far ws ich bin nit Zussye.**"

If fifty years hence, or because of medical discoveries, I hope it will be after fifty years, when Bugatch should be asked this question, "Were you Saumel Bugatch in this world?" he can with firmness say, "Yes, I have done more than can be required of one individual."

Therefore, it is a pleasure for me to greet Samuel Bugatch at this significant moment in his life. It is with delight that I salute him for decades of serious and worthwhile contribution to our literature, to our repertoire and it is wholeheartedly that in your name, ladies and gentlemen, I wish him and Mrs. Bugatch many healthy years in which they both can enjoy the deserved fruits of a most fruitful career. Thank you.

Hazzan Charles Bloch:

Now to tell us something about our second guest of honor on his seventieth birthday, Hazzan Paul Kavon, will tell us something about our beloved Reuben Kosakoff.

Hazzan Paul Kavon:

Mr. Chairman, colleagues and ladies and gentlemen, it is indeed a privilege to participate in this tribute to our dear friend, Reuben Kosakoff, on his seventieth birthday.

Reuben has been an inspiration to many of us in so many different ways-as a composer, arranger, accompanist, pedagogue and colleague. At the outset of these remarks I trust that I will be forgiven several personal references to Reuben for it has been through these personal contacts that I have come to know him best. In my few forays into the field of arranging, I have taken my work to Reuben for his always constructive suggestions and counsel. When I needed repertoire for my choruses, there are always excellent Kosakoff compositions or arrangements from which to choose that work beautifully in concert and in synagogue.

Several years ago I conducted an orchestra and chorus in several recordings. The arrangements always tastefully written, masterfully constructed were by Kosakoff. So, Reuben, as I embark on these comments I must publicly give you my personal thanks and the thanks of many of my colleagues for your help in broadening our musical horizons and furthering our professional growth.

In addition to being active as a moving force in Jewish music with many contributions to the repertoire, Reuben Koeakoff has worked hard for Jewish music on the organizational level as well. Reuben goes back to the earliest days of the Jewish Music Forum. For several years he was the president of that organization and today he rarely misses a meeting of the National Jewish Music Council and the Jewish Liturgical Society of America where he serves on both executive boards. Reuben is always an active participant in these meetings offering salient suggestions in the cause of better programming and higher standards of Jewish music. Of no little consequence has been Reuben's graciousness when asked to participate in programs as lecturer or playing the organ or the piano or accompanying vocalists or instrumentalist.³

I think that one of Reuben's proudest moments was several months ago when the Jewish Liturgical Music Society honored him on **his** seventieth birthday. Not only was the program of first calibre with distinguished artists performing music by Kosakoff but the attendance, amazingly, exceeded four hundred people. That was indeed a tribute to one of the greats of Jewish music.

At this point, a few biographical notes are in order. Reuben Kosakoff was born in New Haven, Conn., January 8, 1898. He studied piano at an early age, becoming a scholarship student as a child at Yale University School of Music. There he studied piano with Stanley Knight, composition with Horatio Parker. After graduating in 1915, Kosakoff enrolled in the Institute of Musical Art, now the Julliard School, where again on scholarship he studied with Rudolph Ganz, Karl Friedburg, Ernest Hutchinson and Percy Getchus. Upon graduation he went to Europe and studied piano with Arthur Schnabel and gave a number of piano concerts.

When Kosakoff returned to America he settled permanently in New York City and began composing in earnest. He befriended many prominent cantors and Jewish musicians and at their urging and commissioning he wrote many Jewish works. The list of contemporaries who influenced him and with whom he was in almost daily contact reads like a "Who's Who" of Jewish music. Just to mention a few: Lazar Weiner, Harry Coopersmith, Gershon Efros, the late Joseph Freudenthal, who published many of his compositions.

As to Kosakoff's philosophy of Jewish music I should like to quote briefly from a published interview the composer granted not too long ago which succinctly spells out that philosophy: "Contrary to the predominant theory that in Jewish music the melody must be based on nusah hatefillah, favoring cadences of the fourths and fifths with the general feeling of the pentatonic and that the harmonic language should try to eliminate thirds and write in open fourths and fifths, Kosakoff says. I fight for no such restriction. Melodically, express yourself as you feel the prayer or poem; harmonically, anything is acceptable from the open fourths and fifths to the most radical dissonants. It is only the mood the composer is trying to give and his communication with the listeners that should be considered. There is no one way to harmonize. There is just good or poor harmonization."

Kosakoff believes in pure music.

He believes that music is a language all by itself. He feels that music becomes secondary when it is used as a vehicle for furthering a poem, or stage action or dance. He has often stated that even in the great operas, the listener leaves the theater with a few precious moments. This is pure music; the rest merely helps build the plot.

Even at 70, Reuben Kosakoff delights in toying with the harmonies of today seeking out interesting sound. He has written in all forms, from symphonic suite and tone poems played by major symphony orchestras through chamber works for all combinations of instruments to many choral pieces and several sacred services.

A highly prolific output that would take too much time to enumerate.

In the final analysis Reuben Kosakoff's music must be his best spokesman and we will hear that in a moment.

Reuben, on behalf of all of us we want to felicitate you on your seventieth birthday and wish you many more fruitful years in the musical vineyard of the Lord. May your music continue to be blessed, inspired with the distinctive Kosakoff touch.

"CELEBRATION AT SEVENTY"

A Program in Honor of the Seventieth Birthdays
of

REUVEN KOSAKOFF AND SAMUEL BUGATCH

From the works of Reuven Kosakoff:

MY BELOVED AND I

Miss Edith Gordon, *Soprano*

PROCESSION (from Wedding Ceremony)

Reuven Kosakoff, *Piano*

SHEVA B'RAKHOT

Hazzan Henry Herman, *Tenor*

KALEIDOSCOPE OF PSALMS

Miss Edith Gordon, *Soprano*

The Composer at the Piano

SAMUEL BUGATCH: A TRIBUTE

HAZZAN MAX WOHLBERG

From the works of Samuel Bugatch:

AL NAHAROT BAVEL

ZOG MARAN

V'SHOMRU

HASIDIC RHAPSODY

Hazzan Solomon Gisser, *Tenor*

ANI CHAVATSELET HaSHARON

DER SOICHER'L FUN PERL (Man1 Leib)

OVNT SHOTNS

Aria from cantata "JUDEA" (Lord Byron)

Miss Gayna Sauler, *Soprano*

Mr. Lazar Weiner at the Piano

TUESDAY, MAY 6, 1969

Morning Session

22nd Annual Meeting

Cantors Assembly of America

Presiding: Hazzan Arthur Korst

Reports:

Israel Conference, July 1968

by Hazzan Morris Levinson, South Orange, New Jersey

Although I would rather talk to you about the political and military confrontation in the Middle East, this report will be restricted to the First International Congress of Cantors in 1966, which, in my opinion, was completely devoid of organizational politics and an important landmark in the history of Hazzanut and the Jewish People.

The Congress was attended by Hazzanim from many parts of the world: South Africa, England, France, Canada, and the United States, and, of course, Israel itself. Members of the Cantors Assembly who came as delegates were: Abraham Lubin, Morris Levinson, Moshe Nathanson, Abraham Ranani, Sidney Scharff, Yehiel Rosen, Joshua Steele, Moshe Taube and Shabtai Ackerman.

The official delegates numbered 132. The Israeli hazzanim at the Congress numbered 80, of whom half are members of the Israeli Federation. The foreign delegates comprised 2 from Argentina, 5 from Canada, 1 from Australia, 5 from England, 6 from France, 6 from South Africa, 1 from Switzerland and 26 from the United States, of whom 12 are members of the Cantors Assembly.

All of the sessions of the Congress took place in Hechal Shlomo in Jerusalem, the seat of the Chief Rabbinate of the State of Israel. It is to the credit of the handful of Israeli hazzanim who organized the congress that they were able to acquire the use of the Rabbinate's building, as well as all its facilities.

The opening session on the evening of Wednesday, July 3rd, was addressed by Avraham Rivlin and Binyamin Ungar, two of the organizers of the congress, as well as by Mr. M. A. Jaffre, president of the Union of Israel Synagogues, Rabbi A. Pardess, Chief Rabbi of Jerusalem, Dr. S. Z. Kahana, General Director of the Ministry of Religious Affairs, the Vice-Mayor of Jerusalem and by Dr. Zerah Warhaftig, the Minister of Religious Affairs. There was a lecture by Rabbi Israel Lau on "Prayer as the Core of Religious Experience and National Belonging" as well as a brief concert by a choir and several hazzanim from Israel and other countries.

During the next few days, there were the usual sight-seeing tours and receptions in honor of the delegates by Teddy Kolleck, Mayor of Jerusalem, the Religious Minister, Dr. Warhaftig and a kiddush at the home of the President of Israel, Mr. Zalman Shazar, on Shabbat after services. That kiddush lasted several hours during which almost every hazzan in attendance sang for the President. The Hazzanim Joshua O. Steele of Millburn, N. J. and Sidney Scharff of Red Bank, N. J., were among those who contributed to the oneg shabbat of the Nassi.

The working session of the congress took up most of Thursday and was quite interesting. I was a bit surprised at the number of hazzanim present who clamored for the speeches to be delivered in Yiddish because they did not understand Hebrew. The chairman did his best to accommodate them. He could not satisfy them completely because some of the Israelis were unable to speak Yiddish.

Most of the time of the session was devoted to the problems of hazzanim and hazzanut throughout the world and in Israel. It should not come as a surprise to you that the problems of the Israeli hazzan are much the same as those of hazzan in the United States. As far as the working relationship with the Rabbi, I think they are even worse in Israel. The Rabbi in Israel is actually a government official. He, and only he, is authorized to officiate at weddings. When the mechutonim insists, and they seldom do, they invite a hazzan to participate in the ceremony as well.

Israelis are not "members" of specific synagogues with definite dues structures as we are accustomed to in the United States. There are no "Building Funds" or fund-raising events by Sisterhoods or Men's Clubs. Synagogue attendance may be termed "itinerant" because the Israeli shul-goer is seldom seen in the same synagogue two weeks in a row.

Jews in Israel go to hear a hazzan, much in the same fashion as the Jews of New York City did only a few short years ago. I speak here of the Ashkenazic community. The Jews of the Orient, of course, are bound by their traditions and their own modes of prayer to their own "Batei Knesset." I spent many an Erev Shabbat and Shabbat morning in the Yemenite synagogue of my father-in-law, entranced by their ancient mode of prayer and stared in amazement at the eight and nine-year-old children who chanted the entire "Shir Hashirim," for example, from memory.

It is interesting to note that the Israeli hazzanim as well as the Religious Ministry, are speaking of fashioning a unified mode of prayer for all Israelis. This is a most difficult thing to achieve, but the Israel Army, of all places, is laying the groundwork for what they term a "Nusah Ahid." The Army has published an Haggadah, for instance, which incorporates the Seder of the Oriental communities into that of the Ashkenazic. A book of Zemirot and songs has also been published by the Army and is used on Shabbat in the Army Camps. I had the singular privilege and honor of leading an Oneg Shabbat in an army rest camp. The "children" as they were referred to by the Commanding Officer, were veterans of the Golan Heights campaign-Yemenites, Moroccans, Iraqis, as well as blond, blue-eyed Sabras, but they all sang the same Zemirot-Hassidic tunes, Yemenite chants and even Israel Goldfarb's "Shalom Aleichem" rang out from the throats of these beautiful, wonderful boys with gusto and vigor.

The Synagogues rely for their subsistence upon n'darim, donations from American tourists and rare subventions from the municipality or the Government of the State. The financial situation of the hazzan is, therefore, a precarious one. Ninety-nine percent of the Israeli hazzanim are employed in trades and other professions during the week. Among them are salesmen, linotype operators, government clerks, teachers, and even bus drivers. It has become traditional for Israeli hazzanim to be pirated to South Africa, England, and, of course, even to the United States.

But the hazzanim are happy-just as most of the Israeli population is happy. With all their personal and national tzarot, they are happy with their lot and thankful for the privilege of living in the reborn State of Israel.

Several of the most delightful evenings during my two-months' stay in Israel were spent at the homes of hazzanim in Tel Aviv. There were at least 20 hazzanim and their wives at these gatherings. The wonderful spirit of fellowship and a keen sense of ethnic and professional brotherhood pervaded the atmosphere and made one feel intensely close to and inextricably tied to the destinies of these wonderful people whom one had actually never seen before. Very striking was the insatiable desire on the part of the Israeli hazzanim to learn from their colleagues who had come from abroad-not how to run conventions, but a new recitative or a new tune. I made many new friends at these gatherings, as did our other American colleagues

who, I am sure, will continue to be close and dear friends for the rest of their lives.

There are some among our American colleagues who attended the Jerusalem Congress, none of whom ever had a hand in the organization of a convention or conference, who have sneered at the efficiency of the organizers of the conference in Jerusalem. Certainly, there were mistakes made. This was the first such attempt ever made by our Israeli colleagues who, you must remember, are busy **six days a week earning a living at** all sorts of trades. The concert in Tel Aviv, for instance, was a long, drawn-out affair, which could have been better arranged. It had its comical aspect as well. Of the 14 soloists scheduled to appear, most came late and were barred from entry into **the** hall because the auditorium was already full to capacity. The Chairman of the concert kept announcing that the program would not begin until the artists were admitted and the hall's management was adamant in its refusal. After about an hour, the management capitulated and **the concert began**. The program was long; some of the artists **were good**, others, not so good, but a good time was had by all.

Actually, it depends upon how one looks at it. Some of us were asked to sing at an army camp not far from Jerusalem on Sunday afternoon. I, for instance, made a special trip back from Tel Aviv, only to learn, from Avraham Carmel, the Chief Hazzan of the Army (with the rank of Major, by the way) that the army concert had been cancelled. We later learned that the reason was the intensification of the shooting across the Suez Canal. The Congress Management Committee wasn't put out, however. They immediately said: "That's alright. We'll have a concert right here in Hechal Shlomo this evening instead. That very afternoon, there were printed posters all over Jerusalem announcing the concert that had been decided upon only a few hours before. I am also glad to report that the attendance at the spur-of-the-moment concert was very good. All in all, from the brief-case that each delegate received, to all the arrangements with the touring agencies, the various receptions and the congress itself, it is my opinion that our Israeli colleagues deserve a very hearty "Yasher Koach."

The **most** important decision to come out of the Congress was the one to establish a world center for cantorial music in Jerusalem. That Center would publish a quarterly which would be mailed to hazzanim thruout the world. Quarters for retired hazzanim in East Jerusalem, a hazzanic school and library, are also envisioned. That is no small task and its achievement will not come overnight.

But **our brother hazzanim** in Israel are very serious and they have the will. With God's **help and, perhaps with the help** of the Cantors Assembly, they will find the way.

Mr. Chairman, I would very seriously propose, at this time, that the President of the Cantors Assembly appoint a permanent Liaison Committee with the organization of the Hazzanim of the State of Israel.

Regional Reports

NEW ENGLAND REGION

The New England Region of the Cantors Assembly of America **holds regular monthly meetings' to discuss many important local and national issues and the business matters received through the minutes from the national office.**

We have had monthly lectures given by capable members to the satisfaction of all who attended. Our topics are enlightening and discussion follows each meeting.

The New England Region continues to be most active, having three men serve on the Executive Council. Cantor Michal Hammerman, Cantor Ivan Perlman, Cantor Gregor Shelkan and your Chairman, Cantor Irving Kischel, constantly attend executive meetings, keeping our membership always informed. Our Region contributes greatly locally and nationally to the cause of our organization.

Due to inclement weather, activities slowed down a little. Our close contact with all cantors in our Region has helped to have the fullest cooperation and involvement on the part of all cantors in our Region be they Orthodox, Conservative or Reform.

We look forward to greater achievement and growth in the coming year.

Respectfully submitted,

IRVING KISCHEL

Chairman

NEW JERSEY REGION

The New Jersey Region has been active throughout the year and its members have expended much energy, time and effort in order to strengthen the Jewish people and Judaism in general and the Cantors Assembly in particular.

The Choral Ensemble of the Region, made up of members of the Cantors Assembly, as well as non-members, who, it is hoped, will eventually join the Assembly, began the year with a gala concert in Symphony Hall, Newark. The occasion was the Hanukkah Festival of Bonds of the State of Israel. Approximately 2,000 members of the Essex County Jewish community were present and were treated, in the words of many, to a program of Jewish music unparalleled in the history of this area. The good will that was generated as a result of our appearance cannot be measured. It redounds to the credit of the Hazzanic profession and the Cantors Assembly.

The Ensemble, directed by the veteran of Jewish choral conductors, Oscar Julius, also gave a concert at Temple Beth Sholom in Livingston, which was very well received and which has motivated the decision in that congregation to make such concerts an annual event. The Hazzan of the congregation is Henry Butensky who, although not yet a member of the Assembly, is imbued with a spirit of love for hazzanut and all things Jewish and has been a great asset to our Region.

There is also a concert scheduled at Congregation Beth El of the Oranges and Maplewood, the synagogue of Hazzan Morris Levinson, on May 28th of this year. Appearing at the concert as soloists will be the Hazzanim Benjamin Siegel, Charles Bloch, Morris Levinson and Zvee Aroni, as well as the lovely Bianca and Gayna Sauler. It is our hope that a substantial sum of money will be sent to the Assembly as a result of the two concerts.

I think it is worthwhile to note that as a result of our meeting almost weekly and working together, a real spirit of comradeship and cooperation has developed among the members of the Region. That spirit is most valuable to each one of us as individuals and to the organization as a whole.

I wish to thank all the members of the New Jersey Region who have gone out of their way throughout the year to make all our undertakings successful. My

particular thanks to Hazzan Morris Levinson, who has done much more than his share to keep the Region intact.

I would be remiss were I not to mention the fact that our relations with all the branches of the Conservative movement in the State of New Jersey are most cordial and cooperative. Our representative sits at all the meetings of the Executive Board of the Northern New Jersey Region of the United Synagogue of America and is accorded all the respect due to a member of our profession.

Respectfully submitted,

LEOPOLD EDELSTEIN
Chairman

TRI-STATE REGION

It is with great pleasure that the members of the Tri-State Region bring greetings to the Convention of the Cantors Assembly of America.

A most important meeting took place Monday, November 18, 1968 at Congregation B'nai Moshe, Oak Park, Michigan. Hazzan Klein spoke of the availability of texts used in the study sessions held in New York City; he urged that a transcript be made available to each Region, so that copies can be distributed to each hazzan to study at his own leisure, the cost of which should be borne by each Region. Hazzan Meisels urged that the Tri-State Region set up four study sessions for its own members during the next year. This recommendation was adopted.

Motion was made by Hazzan Ackerman:

To send a letter to our Executive Vice President, Hazzan Samuel Rosenbaum, informing him that our Region would like to have incorporated as part of the National Convention, a policy that all Conventions end with a Traditional Selection from our Liturgy, either by a soloist or by choir.

To appoint a committee to prepare four study sessions for the Detroit area of the Tri-State Region.

Both motions were accepted. Hazzan Klein was duly appointed to chair a Study Committee.

Hazzan Israel Fuchs delivered a most interesting paper on Nusach which was received with much interest and enthusiasm. The following were elected to serve as officers in the coming year:

Chairman: Hazzan Shabtai Ackerman

Co-Chairman: Hazzan Larry Vieder

Secretary-Treasurer: Hazzan Bruce Wetzler

Hazzan Klein thanked the members of the Region for the support he received during his chairmanship of the Region and praised highly the works and efforts of our Secretary-Treasurer, Hazzan Wetzler

Hazzan Ackerman paid tribute to the outgoing Chairman, Hazzan Klein, for his inspirational leadership during the two years he served as Chairman of the Region. He was in the hope that Hazzan Klein will be available in the future for advice and guidance in the formation of programs and meetings with the same devotion and sincerity as before. Hazzan Klein promised to work with the new Chairman for the good and welfare of the Region. Hazzan Klein was confident that Hazzan Ackerman will apply his usual enthusiasm and energetic leadership in the coming year in the service of the Tri-State Region.

A Testimonial Dinner was tendered on Sunday, March 9th by Congregation B'nai Moshe for Hazzan Louis Klein on his tenth anniversary with the Congregation. Our own Executive Vice President, Hazzan Samuel Rosenbaum, was guest speaker. He delivered a masterful address on the theme: "A Hazzan Celebrates, a Community Celebrates." Hazzan Shabtai Ackerman, Chairman of the Tri-State Region, headed a group of the local hazzanim who came to honor their colleague, Louis Klein, who is the immediate past Chairman of the Region.

The festive evening left a wonderful impression of the hazzan who serves the community with dignity and sincere devotion. It was an evening that brought honor, not only to Hazzan Klein, but also to the hazzanim in Detroit.

A gala Star Concert is being planned by the hazzanim of the Region in conjunction with the local hazzanim and Congregation B'nai Moshe for Sunday, May 18th, 1969. The proceeds of this concert will go to the Publication Fund of the Cantors Assembly in honor of our colleague, Hazzan Louis Klein. The guest star for this event will be our own President of the Assembly, Hazzan Arthur Koret.

We, in the Tri-State Region, will spare no effort to make this a success and hope to be able to remit to the assembly a sizable sum for our Publication Fund in honor of our colleague. All the hazzanim in Detroit, as well as Congregation B'nai Moseh, have assured us of their wholehearted support.

Respectfully submitted,

SHABTAI ACKERMAN
Chairman

WEST COAST REGION

Our new year began with a well attended Mid Winter Conference held in Palm Springs, California. Workshops in music and subjects relating to our profession were held and led by our own colleagues. As part of the proceedings our installation of officers was held and we were delighted to have Hazzan Arthur Koret with us as our installing officer.

In the month of March of this year, a joint luncheon of the Cantors Assembly, American Conference of Cantors and Jewish Cantors Ministers Association was held in honor of the retired colleagues in our area. We hope to make this type of affair an annual event for Jewish Music Month.

On April 13th, prior to this Convention, a concert is being given by our established Cantors Ensemble for the benefit of our Assembly. We have every indication that this concert will be an artistic as well as a financial success.

We would like to note here that a large number of our members will be present at this Convention, and that we have every desire in bringing our West Coast Region close to the activities of our National Organization.

Respectfully submitted,

MAURICE J. GLICK
Chairman

Report of the Executive Vice President

Hazzan Samuel Rosenbaum

This report **will be** the tenth one which I have made to you as your Executive Vice President on the state of the Assembly. While I am not certain that the attainment of this modest milestone is cause for unrestrained rejoicing I am reassured by the fact that I am making the report that things cannot have been managed too poorly.

No matter how we celebrate it, an anniversary is, quite properly, a time for stock-taking, a time of reckoning with the past and with the future, a time for consideration of assets and goals, spiritual as well as physical ones, and a time for decision.

The Cantors Assembly has come a long, long way, especially for its relatively short history. First, we have secured our financial independence. Our assets in readily available funds such as bank deposits and bonds total over \$125,000. There are additional assets in publications and equipment totaling another \$10,000. Over the years we have expended considerable funds in fighting and winning two crucial but expensive court cases without weakening our financial structure. We have published some twenty-two volumes of choral, cantorial, synagogue, folk and art music at a cost of over \$40,000. We have raised and disbursed over \$300,000 most of it in behalf of the Cantors Institute of the Jewish Theological Seminary of America. We have, indeed, come a long way.

Second, while our relationships with the Movement we serve is not all that we would like it to be we, nevertheless, have been able to chart a course over the years that has brought us increasing independence while at the same time maintaining both formal and informal ties with the Movement which seem, for the present, to serve our purposes. The United Synagogue and the Cantors Assembly, following the unhappy events of eight years ago, have now developed strong, serviceable and pleasant relationships. While we are technically an affiliate of the United Synagogue we have not sacrificed one speck of our independence or autonomy. We have not had to forego any action which we deemed important to us for the sake of this relationship. Our partnership in the field of placement has strengthened our position and theirs to the benefit of both organizations.

This year we have begun to participate in the deliberations of the Joint Retirement Board. **Our** Assembly has, up to now, had no alternative but **to** accept decisions made concerning our welfare by someone else. That has begun to change. We look forward to the near future when we shall have authority and responsibility on a par with the three founding institutions of the Joint Retirement Board: the Seminary, the Rabbinical Assembly and the United Synagogue.

While we are pleased with the growing success of **our** placement operations, I speak now only of the broad general scope of operations not of individuals, cases still do arise where a congregation reacts contrary to United Synagogue policy, and we must also be frank to report that cases still arise where members of the Cantors Assembly act contrary to Cantors Assembly policy. But we are in communication, one with the other. So long as we both show good will and a desire for peaceful and **equitable solutions we can solve almost any individual problem that comes along. We cannot win them all. Even the Talmud, now and again, throws up its hands and cries, "Teiku!"**

I am not going to gloss over the individual problems to which I referred with regard to placement. On the contrary, I mean to expand on them in a few moments.

It is hard to imagine now, secure as we are, with two landmark Federal court

cases under our belts, that for many years our Assembly was so painfully preoccupied with the task of winning recognition for the cantor. As important as these decisions are to us today (I dare say that they will, in time, loom as one of the great historic crossroads of our profession) the impact of these decisions will continue to influence and dominate our profession in the years ahead to a degree which we cannot even imagine today.

It would seem that we have been truly blessed. We enjoy reasonable prosperity and an enviable status; a commendable history and a calling which is today in great demand and in short supply. And yet, all is not well. Our organization, on the surface, hale and hearty, seems to some of us, to be on the verge of contracting what might very well be a fatal disease.

A trend seems to have developed over the last few years over which I and your officers have been increasingly concerned. There is about it the persistent feeling of impending doom. This malady which faces us is as insidious as it is simple. The truth is, in spite of all of the achievements of the Cantors Assembly, hazzanut is in danger of extinction. It is as simple as that. Like many fatal diseases it grows at an ever-increasing pace. Last year, only last year, I brought to your attention the danger of the demise of Jewish music, but even as recently as that, I could not honestly say that hazzanut was facing a similar fate. Now, only one year later, the facts are incontrovertible.

Unless drastic measures are taken now the hazzan as a living, vital synagogue functionary will pass from existence within our own lifetime.

Let me give you some plain facts.

Last month I sat down and spent some time with our membership roster in the company of members of our Joint Placement Committee. We surveyed each name carefully, consulted our Assembly files and our memories and we came up with some astonishing, unhappy news.

As of March 15th our membership totaled 355. Of this number twenty-three are already retired. An additional twenty-one have reached retirement age. Give or take a year or two these men also will be retired. Certainly they do not look forward to many more years in the profession. Seventeen men have left hazzanut entirely and now make a living and a career in another field. They continue to pay dues and to maintain their membership. Eleven men pursue hyphenated careers. That is, they serve congregations as full-time cantors while at the same time pursuing a strong skill in another field such as: hazzan-lawyer, hazzan-accountant, hazzan-public school teacher, hazzan-engineer, hazzan-educator, and hazzan-administrator.

Three men, now unemployed, we consider to be completely incompetent in hazzanut. They have, over the last twenty years, consistently failed to hold a position for longer than one or two years. For the past several years we have been unable, and, frankly, unwilling to recommend them for a new position.

This gives us a total of seventy-five men who, for one reason or another, no longer look upon hazzanut as their life's major work. This leaves us with 280 members whose first loyalty, by and large, is to hazzanut.

But, after a careful analysis, we find that at least fifteen and probably as many as twenty of these 280 hazzanim are in urgent need of some kind of re-education and rehabilitation. Some need help with their voices, others with their emotional problems and others with one or another cantorial skill, i.e.: Hebrew, music, nusah, cantillation. Many of these men are also frequent seekers of placement. Most of them are currently employed but give the well-recognizable signs of being once again on shaky ground.

This leaves us with a grand total of 265 active and competent men.

At first blush this might not seem so bad. The economists tell us that when the supply is limited and demand is great the price goes up. But it just doesn't work that

way with us. Most of the 265 men have been in their positions for a long time. As you know the longer you remain in a post the harder it is to continue to win appreciable increases. The longer **you are** in a post the less likely you are to leave. You know it and the congregation knows it. As a result, much of your bargaining power is diminished. Thirdly, the longer you are in a post the older you get. Even if you are not completely satisfied with your income you most likely will choose to remain where **you are because you** know that the chances of a man over forty-five being called to a new and better post are not very good.

It would seem that the economists are not completely correct. Sometimes, the supply gets so low that the law of supply and demand just does not apply. The supply can get so low, as a matter of fact, that the product ceases to be realistically attainable, and, therefore, the demand dies.

In all the years of my experience in placement I have never seen so many posts available and so few competent men to fill them as we have this year.

Ask yourself what will happen in those congregations that are unable to find a hazzan. The longer the shortage persists the more accustomed will they become to doing without a hazzan. It is true the incompetents and charlatans may pick up a position now and then but we know that they will not answer the demand for very long.

As congregations become accustomed to a cantor-less service — and you know, a Jew finds a way — they will come up with some substitute that will replace the cantor. What at first will be a pure act of expedience will, after a while, become the norm. It is a most conservative guess that should such a situation continue for very long the important role now commanded by the cantor will diminish and eventually disappear.

Now **I do** not want to be misunderstood. **I am** not concerned now with what the role of the individual cantor is or should be. I hope to talk with you about that on Wednesday. I am talking now about our profession and our organization as a whole.

I know that in the past we have been urged to find some way of dealing with the hyphenated cantors. But for the moment, at least, these hyphenated cantors are serving congregations satisfactorily.

No, I think that those who urged the support and the growth of the Cantors Institute had much better advice to offer. It is obvious that when a tree does not produce new fruit each year it is dead. A profession that does not replenish itself to make up for what it loses is dead.

Is there any hope?

I don't know whether one might call it hope just yet. There are several things that we can try. Some emergency transfusions and some long range plans.

The long range plans should involve our assembly in any and all activities which will increase the number of students who are studying for the cantorate, preferably at the Cantors Institute. We must have numbers. We must keep the productivity of cantors alive. We must keep the schools teaching pupils. The best school that begins **to** suffer from diminishing enrollments cannot continue to survive.

We must interest, encourage and support the recruitment program of the Cantors Institute. We must begin to look about in our own congregations for **young** people with talent and with a love for hazzanut and encourage them by our words but more by our actions, by our successes, by the sense of fulfillment which we radiate, to pursue the cantorate as a goal.

We must continue to promote the role of the cantor through every conceivable public medium at our disposal. We must show ourselves to the Jews of America only in the best light. only at our finest.

It is more than a question of money, although the importance of money cannot

be under-estimated; not for cynical political purposes, but rather for the holy purpose of providing the wherewithall for students and schools to work together.

There are even more pressing emergency measures which must be taken at once. The Cantors Institute, several months ago, conducted a program of indoctrination for high school students who might be induced to go into the cantorate. This is a very good project and it should be continued. But even if they are successful it will take eight or ten years before these young boys can reasonably pursue the profession with some degree of competence. What do we do until then?

For one thing, we have fifteen or twenty men who have accumulated experience and some wisdom in their profession. They lack one or two skills. Should we not make every effort to talk to these men; to get them to admit their shortcomings and to provide for them the means for overcoming them. By this I mean that we should screen each man of this group, confront him with our impressions and say to him, "You are deficient in this or that skill. Spend a year in learning or improving that skill. You will get a new perspective on yourself and on your profession and you and we will know that you can then go out and face any reasonable challenge in your profession." Within a year or two we will have added twenty mature, experienced and more competent men to our profession.

Just as we would offer financial assistance to young high school boys entering the cantorate so must we be prepared to pay for the instruction, the treatment, the education which these, our colleagues, require in order to make them less fearful, less self-conscious, better hazzanim.

Wherever such men can study in local institutions such as colleges, yeshivot, or music schools we should assist them with whatever they need to meet the tuition costs. Where there is no established school we should help them to engage private instructors in such fields as they may need. I do not think I need to buttress this program with quotations from our tradition. The responsibility for helping another human being to become self-sustaining is too well known to us.

I know that there are times when the danger of atomic warfare seems less real and less important than a toothache. The toothache is near, nagging and demands immediate attention. The world problems wait while you go to the dentist. Many of us are so burdened with our own personal and very real toothaches — an unsympathetic rabbi, a heavy work load, inadequate pay, a deteriorating congregation — that we feel the world will just have to wait until we get our own toothaches straightened out. Then we will worry about the world.

But the world does not wait. When we push it out of our minds it does not really withdraw from our lives. It is rather we who withdraw from the world. There is a very real danger that unless we pay some attention to the world it may very well blow up while we are at the dentist's.

My friends, **hayom katzer, viham'lachah merubah, vihapoalim atzelim, vihasachar harbeh, uvaa! habayit docheh.**

Somewhere we must find the strength and the patience and the vision to deal both with the world and with the toothache. On Wednesday we shall spend all day considering a number of personal toothaches but for the moment let us turn to the world, our world of hazzanut. The problem of our diminishing numbers is only one of many. Second only in importance to that is the question of what the men, both the new and old, will do as hazzanim. What tools, new, sharper, more relevant tools will be at our disposal? Our Assembly must continue to provide these tools. No one else will.

Very briefly! We must encourage, support and educate Jewish composers and Jewish musicians. We must continue our search to find and to preserve everything that is truly authentic, truly genuine in our musical and religious heritages. Our

mission, not impossible, is to seek out, to capture and to disseminate all that was good and authentic in our past; to encourage and support all that is good and authentic in our present so that we may have the right to look forward to a future.

We must publish, record, perform, create, inspire, defend, and advertise all that concerns the music of our people.

We must, at once, establish an archive of historic and hazzanic material.

We must, at once, give serious thought to commissioning, an authentic history of hazzamlit.

We must, at once, begin to keep a record of hazzanic activity in America.

We must, at once, concern ourselves with the catastrophic shortages of Jewish music, teachers, baale keriah, *baale* tefillah and even *shamashim*.

We must, at once, begin to be concerned about the fact that there does not exist even one professional text book of hazzanut.

Even with the prospects of such a busy and exciting world before them, I know that there will be those who will still ask: "What of my toothache? What about placement, retirement, salaries, relationships? What about my toothache?" To them I say, "Yes. You are right. The Assembly is and should be concerned with these toothaches."

Unfortunately toothaches consume most of our time and energy. But once a year we are together. Once a year we sit shoulder to shoulder, not as individuals but as the largest group of organized hazzanim in the world. There will be much talk of toothaches here, in and out of our meeting rooms, day and night. Should we not also give some thought, if only for a few moments, to the world?

As Jews we believe that the ills of the world, poverty, pain, war, survival — these will not exist in a world built along the plans proposed by Isaiah and Amos and Mica. They did not speak only Jewish truths. They addressed themselves not only to Jewish problems but to the pain of the universe.

So it is with us. In a hazzanic world where the concepts which I have proposed to you will be realized there are bound to be fewer toothaches. For the moment we still need dentists but let us at least begin now to plan for a world where there will never again be a toothache.

All of this is going to take energy and money. A lot of both. We do not have enough of either. Less than half of those who could, are participating in any way in our efforts in behalf of these holy works. Should we embark on even a few of the programs which I have suggest& the funds we will require will make our current needs infinitesimal by comparison.

But we have no alternative. Forget for a moment that we are hazzanim. We are also Jews. A rich, ancient and glorious vein of the culture of our people is in danger of drying out. Who better than we, know what the consequences of such a calamity could be? Who, better than we, known what will go out of Jewish life if the cantor and his song disappear? Who, better than we, should be the first to enlist in this sacred task?

In ancient Greece when Cicero would finish speaking, the people would say, "How well he spoke." But when Demosthenes would finish speaking, the people would say, "Let us march!"

My colleagues, on this, my tenth anniversary, I pray that my words will be, for you, more like those of Demosthenes than those of Cicero. I await your verdict. I pray your response will be "Let us march!"

Response by Hazzan Moses J. Silverman, Chicago, Illinois

In an address at our Convention in 1962, I made the following comments in the course of my President's Report:

"We are told in the story of Samuel 'V'neyr *Elohim terem yichbeh*' — 'The lamp of God was about to go out.' There are many times in Jewish history when a lamp

of inspiration seems to flicker and die. But there are always those inspiring personalities who will not allow the lamp of God to be extinguished. Samuel, the Prophet, ministered in the Tabernacle from his earliest childhood. Surely, no one served with greater consecration and devotion. Of our own Samuel Rosenbaum, it can be said **'Kishmo Ken Hu'** — 'As his name is, so is he.'

"No words of mine can adequately express what he has meant and continues to mean to you and to me. His deeds and accomplishments speak for him. To me, he has been an enormous source of support and strength. A warm personality, a man of deep concern for his colleagues, an unusually brilliant mind, a person of rare perception and great integrity — all this and so much more is the character of our Sam."

It is now 1969 — seven years later. How shall we describe this man at this point — this wonderful human being whom we all love? Shall we call him poet? He is a poet in every fibre of his being. Shall we call him scholar? You and I have listened spell-bound to his brilliant scholarship. Shall we call him author — musician? Who among us has not had the joy of presenting his beautiful creations? So how shall we describe this man?

There is a phrase in our Midrash which applies to Sam Rosenbaum more than to any other man I know. "Ish Ha-Eshkolot." The term has been used in our tradition to describe men of many talents. Its origin is left in doubt, but its meaning is as clear as crystal. The sages said, "Ish Ha-Eshkolot" means "Ish Asher Hakol Bo" — a man who has all noble qualities. Others have said 'Eshkol' means a cluster of grapes — therefore symbolizing joy — the joy of the vine.

No wonder then that his name is "Simcha." And to add to the meaning, his father's name was "Yitzchak" — or laughter. Joy, child of laughter of the noblest kind — the joy and laughter that inspire; that strengthen our hearts to meet the many challenges of our present world. "Ish Ha-Eshkolot" a man whose talents cluster about him so wondrously.

Dear Friends, in our comparatively young existence as the Cantors Assembly of America, we have had a number of important milestones. In recognizing the Tenth Anniversary of our beloved Sam as Executive Vice President. I know that I express your feelings, as well as mine. when I say that this occasion is one of the most significant in our history.

In making this presentation to you, Sam, I wonder what we could possibly give you as precious as the gifts you have lavished upon us? I present this gift to you with the love and esteem of every member of the Assembly. We all pray for your continued good health, the good health of Ina and the children. and may you go on for many years **'meychayil el choyil.'**

Amen.

Reports, Continued

By-Laws:

In accordance with the By-Laws of the Cantors Assembly of America. a new set of By-Laws had been distributed to the membership several months prior to the con-

vention. A number of suggestions, deletions and ammendationa were received by the By-Laws Committee, consisting of William Belskin Ginsburg, Samuel Rosenbaum.

These were carefully considered. A number of the recommendations were included in the final draft distributed to the membership. Hazzan William Belskin Ginsburg, Chairman of the By-Laws Committee, read the By-Laws to those assembled and they were adopted unanimously after a short discussion.

Report of the Nominations Committee

The Nominations Committee presented the following slate of officers for the year 1969-70, which was unanimously elected by acclamation.

PRESIDENT:	DAVID J. LEON
VICE PRESIDENT:	MORRIS SCHORR
TREASURER:	YEHUDAH L. MANDEL
SECRETARY:	SOLOMON MENDELSON
EXECUTIVE VICE PRESIDENT:	SAMUEL ROSENBAUM

The following were nominated for membership on the Executive Council:

For Two Year Term

BEN W. BELFER	GERALD H. HANIG
SOLOMAN GISSER	IRVIN KISCHEL
ISAAC GOODFRIEND	LOUIS KLEIN
SAUL Z. HAMMERMAN	MORRIS LEVINSON

HARRY WEINBERG

The entire slate was elected

Nominations Committee

Chairman: William Belskin Ginsburg

Harry Altman
Charles Davidson

Gregor Shelkan
Isaac I. wall

INSTALLATION OF OFFICERS AND MEMBERS OF THE EXECUTIVE COUNCIL OF THE CANTORS ASSEMBLY

Installing Officer — Saul Meisels

The sacred calling of the hazzan has been hallowed and sanctified since ancient days by time, tradition and Jewish law. The basic concept of this holy profession is dedication — both to God and to man. The hazzan, the sheliach-tzibbur, serves both the congregation and the community. As a sheliach-tzibbur neeman, he is a true emissary of his people and his profession. A hazzan who fails to recognize this fundamental role of dedicated sacred service, relegates himself to becoming "just another singer."

In these complex times when life has become so involved and multifaceted, and when the areas in which we perform our duties are constantly expanding, we look upon the remarkable growth and development of the Cantors Assembly as inevitable, and most particularly, necessary. In order to function as a hazzan today, we must understand and recognize the problems of the era in which we live.

The cantor in our present-day synagogue faces challenges unmatched and unanticipated in Jewish history. The developing culture of the American Jew and the growth of his musical perceptions are subjects which concern us vitally. This is a generation which, for a large majority, is marked by ignorance of, and indifference to,

its ancestral faith and our way of life. What can be done to stem this tide of ignorance? The solution lies in our showing the way to a creative and meaningful Jewish life here in America. Hazzanut will have meaning only to the extent that we hazzanim can pass it on to future generations. Towards this end, the Cantors Assembly has developed many avenues for strengthening the chain of our musical tradition.

As a progressive and dynamic organization, the Cantors Assembly serves as an increasingly cohesive unit for all hazzanim. Yet the Assembly functions most uniquely in the realm of individual needs—such as placement, education, scholarship funds, study programs, printing of old and new music, greater security through pension and insurance plans, and crystallizing modern professional attitudes towards one's work, enriching our goals, and strengthening the bonds of mutual friendship.

To maintain such an organization, and help it grow into a stronger, useful and important instrument, the Cantors Assembly needs men of vision and dedication, who will serve it, and guide it effectively for the greatest good. Throughout the years we have been fortunate to find such men who gave most generously of their wisdom, their time and their energies. Tonight we are gathered to install another group of such men, dedicated and loyal, who have been selected by their colleagues to be their leaders for the coming year. To me has been accorded the honor of inducting them into office, and I shall begin first with the members of the Executive Council. I shall now ask them to rise and approach the pulpit as I call their names:

Ben W. Belfer, Solomon Gisser, Isaac Goodfriend, Irving Kischel, Louis Klein, Harry Weinberg.

You are the men who will serve as members of the Executive Council for the coming year, and who will be called on often to give of your time and effort, to participate in all of the Assembly's activities, and to carry out the aim of the Assembly — namely, to raise the status and prestige of the hazzan by the perpetuation of the highest musical standards in the synagogue, in Jewish Life, and in the maintenance of the best traditions of hazzanut. May Almighty God bless you and guide you in this noble work. I hereby declare you officially installed into office.

It is now my pleasure to call upon two officers of the Cantors Assembly: Hazzan Solomon Mendelsohn and Hazzan Yehuda Mandel.

You have an important task to perform, and each office demands a particular type of service for which you are exceptionally qualified — Hazzan Mendelsohn as secretary, and Hazzan Mandel as treasurer. Through the years you have both been part and parcel of all our activities, and as officers in the past you have given evidence of a wonderful spirit of cooperation and dedication. Now you assume the responsibility of sharing with the other officers and the Council in mutual ideas, advice, guidance and decision-making. You are highly important to our roster of officers, and I am pleased to declare you officially installed.

Hazzan Morris Schorr, our newly elected Vice-President is recuperating after a period of illness. We wish for him a R'fuah Sheleimah.

Hazzan Morris Schorr was re-elected to serve as Vice-President for a second term. The Cantors Assembly is proud to honor him who has aided it immeasurably in its growth. He is a man of wisdom, high ideals and sound judgment. We are convinced that it is not he who has been honored by this election, but rather that the Assembly has been honored by his service to it. We are very pleased then to have him serve again as Vice-President. I am happy to declare him officially installed.

I now call upon my dear friend Hazzan Samuel Rosenbaum, whom it is my particular pleasure to install as Executive Vice-President. How does one express gratitude to a man who has held this most responsible office for ten years with such high honor and devotion?

Hazzan Rosenbaum, we all know of your faithfulness to our Assembly, your

integrity towards our sacred profession, your noble efforts to advance the cause of Jewish music, your brilliant and perceptive mind, your keen judgment and resourcefulness. But what is even more important to each one of us present here is your deep concern for each one of your colleagues, something we treasure greatly. Service is not measured in years but in accomplishment, and your ten years of service have been an inspiration to all of us. As you begin your eleventh year of office, we pray that God will grant you long and happy years of continued, enriching service to our Assembly, our people and our cause.

The most pleasurable task of all now remains — that of installing the newly elected President. Hazzan David Leon follows into leadership a group of men who have brought much honor to the Assembly and distinguished themselves by the quality of their service. Through the dignity and stability which they brought to the office of president, they made more meaningful the standards of our Assembly. They widened its scope, increased the significance of its place within the American Jewish community, and kept alive the shining crown of our tradition. David — to use a worn-out phrase, to know you is to love you, not only as a man of sound judgment, a wise, calm and deliberative mind, but also as a man of generous and good heart. For many years, David, you have served us in different capacities-always ready, always dependable, always calm and controlled-and always successful. You have added immeasurably to the growth of the Assembly, and the next year holds even greater promise. As we look forward with keen anticipation to serving under your able leadership, we pray that the Eternal One will grant you the blessings of continued fruitful and creative service.

To all our officers, past as well as present, I now address myself. May we ever remain a united and inspired body of true and faithful messengers of “rina ut’ filah” so that we may best serve the interests of our exalted profession as guardians of the tradition and liturgy of our people. The finest gift a man can give to his age and his time is the gift of a constructive and creative life. This is our responsibility. This is our challenge. It is what we do for others that remains and is immortal. May our Father in Heaven give us the will, **“laasot r’tzono b’levav Shalem.”** to enhance and enrich the undertaking of our Assembly. And to the existing and new officers, may you be a source of blessing to those whom you serve. and through your dedicated efforts bring renewed strength and vitality to our sacred calling, to Israel and to all who labor in the vineyards of the Lord. Amen.

It is with great pride that I declare Hazzan David Leon officially installed as the new President of the Cantors Assembly.

TUESDAY, MAY 6, 1969

Dinner Session

President's Report

Hazzan Arthur Koret

Having been to many conventions, I have become aware that the retiring President usually gets a token of warmth and esteem from his colleagues. I knew that I would feel good about it, but I did not know that I would be so overwhelmed with emotions of love and gratitude; love for all of you, my colleagues, so dear to me throughout the years, and gratitude to the Almighty, who in His kindness has brought me to this happy occasion with my beloved wife Beatrice by my side.

The other day Sam Rosenbaum said to me: "Arthur, you've had just the kind of administration you had hoped for." I had hoped for two years of building and strengthening our Assembly; two years of peaceful cooperation with all arms of the Conservative Movement, and a final clarification of our status as clergymen in the eyes of the United States government.

These have all eventuated; and for one reason. The presidency of the Cantors Assembly is not a unilateral power structure. The presidency speaks and acts with the advice and participation of the Executive Council, of the officers, and the advice and participation of every one of you.

I could devote many hours to telling you my thoughts about Sam Rosenbaum, whose mighty intellect and genius makes him so unique among men. About Saul Meisels and Moses Silverman, whose leadership and devotion have set a pattern for me and others to follow. About David Leon, my successor, whom I have known and cherished for many years, a man who will make a distinguished President. Incidentally, he will make the little state of Connecticut the only state to produce three Presidents for the Assembly. I could talk about our learned Yehudah Mandel, Morris Schorr and Sol Mendelson, who have done outstanding work along with so many of you.

Tonight, I wish to spend a moment or two to discuss the future, which is important not only to us as professionals, but to Jews everywhere. I have expressed my concern in the past about the great lack of talented and qualified young men who wish to enter our sacred calling. I am convinced now more than ever that the time has arrived for new and intensive methods of recruitment. I am obsessed by a feeling that unless we do something in this direction quickly, the cantorate may find itself without cantors in another generation or two.

Another problem whose solution is not an easy one is, I feel, the need to upgrade drastically all salaries throughout the country. It is true that salaries are at an all-time high, but so are salaries in all professions. Curs have just not kept up with the pressures of inflation.

Whether this vital matter of salaries can be helped by some unified action by the Cantors Assembly I do not know. But I do submit that this is of vital interest to all of us and begs for some kind of solution.

I would like to see cost of living adjustment clauses in all contracts. I would like to see the time when every cantor can live in dignity with enough to educate his children without the need for other sources of income.

This would involve, I am afraid, the reeducation of some of our laity. I am deeply saddened by the problems of the loyal, wonderful cantors who remain in their posi-

tions year after year. These are the ones who, as Sam Rosenbaum pointed out earlier today, are seemingly punished for their loyalty in terms of increasing difficulty in advancing their salaries. How paradoxical it is to observe congregation after congregation pay a new man \$2,000, \$4,000, \$6,000, even as much in one case as \$10,000 more than the retiring cantors who gave the best of themselves for 25, 30, and even 35 years.

I do not wish to belabor the point any longer. I believe you have the message.

The past two years have been wonderful years for me in the Assembly. I have many happy memories of the many places I have been in the company of you, my friends. There have been many wonderful concerts in which it was my great privilege to participate.

Historically, it might interest you to know that Connecticut was the first region to start these concerts and mine was the very first such concert, followed by Charles Sudock and David Leon.

It is my sincere hope and prayer that the Assembly will go from strength to strength and that you will call upon me to contribute whatever I can for the continued welfare of our cantors and our people.

Thank you.

Certificates of Merit were presented to the following hazzanim, jointly with their congregations, for their outstanding efforts in raising funds for the sacred projects of the Cantors Assembly.

These were:

Hazzan Shabtai Ackerman and Beth Abraham Synagogue, Detroit, Mich.
 Hazzan Joseph Bach and Temple Beth El, Allentown, Pa.
 Hazzan Frank Birnbaum and Temple Israel, Silver Spring, Maryland
 Hazzan Solomon Gisser and Cong. Shaare Zion, Montreal, Canada
 Hazzan Isaac Goodfriend and Ahavat Achim Cong., Atlanta, Georgia
 Hazzan Louis Klein and Bnei Moshe, Oak Park, Michigan
 Hazzan David J. Leon and Rodeph Sholam Cong., Bridgeport, Conn.
 Hazzan Morris Levinson and Cong. Beth El, South Orange, N. J.
 Hazzan Saul Meisels and Temple on The Heights, Cleveland, Ohio
 Hazzan Edgar Mills and Cong. Oheb Shalom, South Orange, N. J.
 Hazzan Morris Okun and Temple Beth El, Richmond, Va.
 Hazzan Ivan E. Perlman and Temple Emanu El, Providence, R. I.
 Hazzan Gregor Shelkan and Temple Mishkan Tefila, Chestnut Hill, Mass.
 Hazzan David Silverman and Cong., B'nai Emunah, Tulsa, Oklahoma
 Hazzan Moses J. Silverman and Anshe Emet Cong., Chicago, Illinois
 Hazzan Isaac Wall and Har Zion Temple, Philadelphia, Pa.

CANTORS ASSEMBLY OF AMERICA

presents

A Concert of

The Young World of Jewish Music

Tuesday Evening, May 6 at 9:30 P.M.

PROGRAM**Modim****M**

Wohlberg

Adonai Malach**A. Katchko**IAN **HALPERN**, Student, Cantors Institute

Habeit MiShamayim U'reh

Rappaport-Ganchoff**L'dor V'dor****Arr. M. Kusevitsky****ABRAHAM MIZRACHI**, Student, Cantors Institute

Premiere Performance

Excerpts from**LICHVOD HASHABBAT****A New Service for****Hazzan and** Chorus of Young Worshippers**By SHOLOM SECUNDA***featuring***TEMPLE ISRAEL YOUTH CHOIR****Albany, New York****HAZZAN REUVEN FRANKEL****Conductor**

The work will be conducted by Mr. Secunda.

Hazzan Frankel will be the hazzanic soloist.

Presentation of Tenth Annual KAVOD AWARDS

WEDNESDAY, MAY 7, 1969

Morning Session

A Convention Kallah

A day of intensive study of our times and calling

Address:

"Today, Tomorrow, Forever?"

by Hazzan Samuel Rosenbaum, Rochester, New York

As the final days of the old year were slipping into history, Man awoke one special morning last December to learn that he had been reborn. Three extraordinarily courageous, skilled and faithful men had, for the first time since Genesis, seen the earth as God must have seen it at that fateful moment billions of years ago when He let it slip softly from His hand into its place among the accredited stars of the universe.

Not only could they see our destiny-laden planet as no one else before, but, coupling their courage and faith with the techniques of the best minds on earth, they were able to allow us, those who ride that mysterious ball through space and time, to see it, in its beauty, in its entirety, and in its oneness.

For man, nothing will ever be the same again.

A man's conception of himself and of other men has always depended on his notions of the earth. When the planet earth was the entire world, all the world, all the world there was, and the stars were fixed forever in Heaven, and Hell was solidly encased in the ground beneath his feet, man saw **himself as** the center of the universe; the sole, particular concern of God. From that exalted place man ruled and killed and conquered as he pleased.

When, many centuries later the earth was no longer the world, but a small, wet, spinning planet in the Solar System, a minor star in the immeasurable distances of space, when both Heaven and Hell had disappeared, man began to see himself not as the God-directed actor at the center of a noble drama, but as the helpless victim of a senseless force, one in which he and his fellow-victims could be killed in world-wide cataclysmic wars, or in blasted cities, or in concentration camps without thought or reason except that of power.

Now, in these very last few months that notion may have change again. For the first time, in all time, man has seen the earth. He has seen it not as oceans or continents at close range, but seen it from the depths of space; seen it whole and round and beautiful and small, as no one had dared dream of it, as the twentieth century philosophers of despair were incapable of imagining it.

Seeing it so, one question came to the minds of those who looked at it. "Is it inhabited?" they said to each other and laughed. And then they did not laugh. For the first question they thought of as they peered more than a hundred thousand miles deep into space was about life on that little, lonely floating planet, a tiny raft in the enormous, empty night. "Is it inhabited?"

The medieval notion of the earth put man at the center of everything. The nuclear notion of the earth put him nowhere-beyond the range of reason-lost in absurdity and war.

This latest notion may change all that. It may remake our entire image of mankind. Man may not be, after all, that preposterous figure at the center; no longer the degraded and degrading victim off at the edge of reality and blind with blood. Man may, at last, become himself.

To see the earth as it truly is. small and blue and beautiful in that eternal silence where it floats, is to see ourselves as riders on the earth together: brothers on that bright loveliness in the eternal cold. Brothers who now know that they are truly brothers.

It may very well be that the universe, life and man as we know them, turned a fateful corner last December, a corner which leads us to a world we have never known and from which we shall never again return to the world we knew and thought to be eternal.

Let us scale down now from the ultimate to the only slightly less grand; from the universe to the earth. Here, too, there is change; of a different kind: turmoil. terror. strife, a leaving off of reason and manners and hope.

There are those who say that the unchallenged slaughter of six million Jews in our lifetime was so apocalyptic an event, so gruesome an episode, so shattering an experience that the world, the entire world, the victims, the perpetrators and even those who stood by like us and smiled and ate and slept, none of them will ever again be the same. Not only were six million lives lost. but the failure of anyone to protest it, to stop it. or to expiate it. has forever destroyed the sense of values of man. How can anyone do what is right when right was gassed to death in Maidanek and Belsen, or hung on a gallows in Theresienstadt or beaten to death in Oswiecim?

And so the young, grasping desperately for something to hold on to, some immovable marker on which to set their sights for their future, finding nothing but shifting quicksand beneath their feet and thrash around in a desperate do-or-die struggle to hold on to sanity and to life.

And over all lowers the bomb. waiting quietly in sixty or seventy silent silos across the land pointed at their twins nestled across the land of the enemy. waiting only for finger and button to touch.

And yet we who would serve the souls of fellow man are strangely unmoved, almost fanatically obsessed with the idea that nothing really has changed; that one can go on, safe on our pulpits while the world outside convulses. How long can we delude ourselves? How long can we remain asleep?

I know that all of us are aware of what is happening in the world. Is there one of us who does not have a black share in the six million? Is there one of us who does not have a child or grandchild over who's future we agonize daily? And yet. as hazzanim we seem to lose perspective!

When everything else about us changes, can we remain unchanged?

My friends, this is the purpose of this special day here at the convention. It is a day for seeing-not just for looking; a day for listening, no: just for hearing. And it is high time.

We have brought together a dozen or so men with whom we shall expose to view the narrow world in which we function as hazzanim. Together, we shall explore and dissect the relevance of the synagogue. the state of music, in general, and the state of religious music.

We must take the time today, at least. to look at ourselves, the institution we serve, and the tools with which we function: to examine them and to re-evaluate them in the light of the expanding universe of which we are a part; in the light of the terror which stalks our lives, in the light of the promise which Judaism still holds.

There will be few solutions here today. I shall be content if we can merely gain the courage to look fearlessly at the problem: possibly, to cast some new light on ourselves and on our profession. How we react to this day, the importance we attach to it, our participation in it, our sincerity and our concern for the issues at stake-these will be the barometers of our right to look upon ourselves as mature professionals. You will have to decide whether it is important to sit through this day-hearing and

seeing--or whether there is more to be gained in the steam-rooms, or comparing unhappy experiences in the halls and lobbies or browsing in the music display rooms. The hope for our future lies in your reaction to this day of study.

After we have spent some time in discussions, we we to have an opportunity to listen to the sound of the seventies-a concert workshop which will present a number of stunning examples of new musical creativity. The purpose of that session, as of all sessions, is not to endorse or to condemn any opinion or any style of music: only to expose. Our fondest hopes will be realized if you find yourself stimulated and excited; if you leave here determined to think about the way you have served as a hazzan and the better, and, maybe, even different way you might want to serve in the future.

Our first concern, as it must be yours, is the state of the hazzan and hazzanut.

I should like briefly to lay before you the challenge which the future poses to me as a hazzan.

In spite of its long and colorful history, when we speak of hazzanut in practical and not in historic terms, we are speaking of a profession no more than 250 years old as practiced in the ghettos of Eastern Europe from 1700 to World War I and in the great differences between Odessa and New York, between Warsaw and Chicago, the goals, the tools, the techniques of our profession have varied very little from age to age from place to place. We have shaved off our beards, learned to read music, added some minor, peripheral duties, mostly for economic reasons, and we have seen certain gradual religious, cultural and sociological changes evolve.

But essentially, the hazzan has been, and for the most part still tries to be, a religious entertainer. Please hear me out! I include myself in this category and I do not consider nor intend this remark as an insult to our calling.

In the darkness of the ghetto, fettered with restrictions from within and without, it was the Cantor who first introduced the Jew to the only art form he was to know until our present day: music and song. Over these two centuries-up until the end of World War II, the cantor was to the Jew not only his Sheliah Zibbur, but also his opera, his symphony, his folk singer, his theater, his concert hall. He was the answer to the longing of the Jew for artistic expression.

The Jewish soul, drowning in pain and persecution, needed this balm desperately and I am proud to say that our predecessors answered that need with a brilliance and devotion of which we may well be proud. Hazzanut became a respectable and honored part of Jewish life. It was the spice of Jewish life-the one tenderness in the lives of our grandparents.

The hazzan, much to his credit, successfully carried out his mission. Much of his success was due to his own artistry and talent, but much, too, was owing to the fact that the institution through which he worked his magic provided a proper and vigorous setting. The synagogue was the prime institution in the lives of the Jews of the Pale, of the shtetl and of the ghetto, and hazzanim became important, to a great degree, because the institution they served was important and relevant.

But it must be admitted, that our success was not always deserved. Our predecessors' skills were, for the most part, primitive. Few understood or could even read music. Few knew how to use the human voice. If experts agree that the operatic voices of the past were not nearly so great as those of today and that the great reputations of the legendary stars of the past was in no small measure due to the lack of sophistication of their public, how much more true is this of the hazzanim to those days?

No doubt it helped hazzanim that Jewish life was so bitter, so terrible; and that the prayers for peace, prosperity and redemption so poignant. But the prime goal was to enhance the service. In the course of the years hazzanut became the Jewish service.

The medium did, indeed, become the message. However, in those years there were those more concerned with sound than with words, more with effect than with exegesis, more with success than with spirit. The voice was lionized and not the message.

But in its time and place it was appropriate because the Jews before whom they appeared knew that they were **Jews**, believed in and trusted the God of Israel. Their prayers to Him were real, direct and meaningful.

And if the Jew was, on a Sabbath, more entertained than inspired to piety, it was no great loss. He had open to him opportunities for prayer three times daily. On Sabbaths and festivals he could afford to sit back and enjoy the sacred artistry without feeling guilty.

Off the pulpit the hazzan was little concerned for his flock. But that, too, was not necessarily bad. The Jew had little need for him, or even for the rabbi to "minister" to him. He had no need for an intermediary. He had a direct line from his heart to God three times each day.

When the Jew came to America and built new large synagogues nothing much was altered. He changed his clothes, trimmed his beard, built elaborate houses of worship but continued, for all intents and purposes, up to the time of the Holocaust, to look upon the synagogue, to react to it, to interact with it, much as his father and grandfathers had done in earlier generations in Europe.

But the Second World War changed all that. In spite of all the attention which the poor seem to be getting today, the great mass of Americans are becoming more and more economically secure. The differences between the poor and the rich grow ever larger, polarizing them both. The middleclass Jew, in search of comfort, and relative security from the violence of the poor has left the old cities and with them the old synagogues. In the suburbs he has built synagogues-outside and inside. He may live in a golden ghetto, but he does not think of himself as a ghetto **Jew**. **He may live** in a small town, but not in a shtetl. **He is** free, educated and self-sustaining. **He can go** to the same concerts, the same operas, the same theaters, buy the same records, and watch the same television programs as his gentile neighbor.

Like his Christian neighbor, he has little to do with God. His synagogue is a social necessity and a status symbol for him. Prayer, except in rare moments of dire emergency, has little meaning for him.

What possible use can we be to him?

Yet, we do **know that somehow, somewhere deep within him he still wants to be a Jew-still needs to believe in and to know God.**

In spite of his apparent security he is more uncertain, more troubled, more threatened than any other generation before him. The Jew needs us more than ever before.

I offer you some possible avenues of access to the Jew of tomorrow.

It is quite possible that the coming generation will have a better Jewish mind than his parents, but a poorer Jewish heart. While the Hebrew language and Bible study may prosper today, Yiddishkeit, the Yiddish language, the song, the drama, the humor, the heartbeat of our people lies neglected.

It is possible that the coming generation will be quite sophisticated in comparative theology but will know little of faith, mystery and mysticism.

It is possible that the coming generation will be at home with psychiatry and philosophy and yet yearn for the irrationality of tallit and teffilin and mezzuza and Shabbat.

It is quite possible that for all of its realism and pragmatism the coming generation may want to be irrational, sentimental and emotional at the milestones of life, birth, puberty, marriage and death.

We have fought for twenty years to be called and recognized as ministers, and ministers we are in the legal sense. The question remains whether or not we minister, we serve, ourselves or our people. In the future, our congregations may need less from us on the pulpit and more from us in person to person relationship. We may need to teach them all over again the beauty and the meaning of prayer and its relevance in their lives before we will be able to chant again in front of a knowing congregation of davening Jews. We may need to become more occupied and competent in the other areas of culture-in art, in literature, in folklore-as we have become in music, in order to assure the community of the future, the art, the literature and the folklore of our own people. Who else can supply it? Who else is so close to the heartbeat of the Jewish people? Who else has succeeded in this area so well in the past? But our cue will need to come from the needs of the time and the needs of the people we are commissioned to serve. Our own needs and fulfillments will come from fulfilling their needs.

It is possible that the conversations yet to follow today will open still further avenues for service for the hazzan.

What we can be sure of is:

That we are at a crossroad which we have never seen before and we may need maps not yet drawn to help us find our way.

That our own faithfulness to our God and to our people are the strong bulwark on which we must build our lives as Jews and as hazzanim.

That while the world becomes more thing-conscious we will need to turn more and more away from preoccupation with **things** and become concerned with people, their needs, their hopes, their despair and their humanity.

That tradition is a comfort and a root from which our faith springs but that a root which proliferates too heavily often chokes off new growth. Tradition can be a friend standing in the way!

That neither Judaism, nor hazzanut, nor the synagogue were born in the eighteenth century shtetl and the nineteenth century ghetto city, nor will they die in America.

That change is a fact of life but that change for the sake of change is a fallacy of life.

As promised I have no answers, only questions. And this is the purpose of our study today. To learn something about what we know and what we do not know of ourselves. To inspire, if possible, a creative approach to our dilemma. To awaken ourselves to the winds of change now blowing and **to** decide whether it is better to unfurl our sails to catch every thrust of the new winds, or to gather them in, so as to safely weather the storm.

A great part of what we are is yesterday. It came and entered into us. We had a part in it and now it is a part of us. We cannot change yesterday, but we can do something with what is in us of yesterday. We are part yesterday, the known, but we are also part tomorrow, the unknown. As God's highest dream, man can reflect, judge, act! We can reflect on our yesterdays and use them to make something more, something better of our tomorrows. We have the unique privilege to choose, to act. We betray that privilege unless we make of it our responsibility.

May God grant us the strength, the determination and the vision to help us to bear our responsibility.

Panel Discussion "A"

"How Relevant Is the Synagogue?"

Hazzan Arthur Koret, Hartford, Conn.:

We have already begun, this morning, to discuss the word, "relevant." Hazzan Rosenbaum's moving talk was certainly concerned with it. And so was that marvelous film presentation, prepared by him and Mr. Harold Jones of the George Eastman House of Rochester, which served as a prologue to the series of panel discussions planned for today.

To discuss, with Sam Rosenbaum, the relevancy of the synagogue we have invited there articulate and highly competent guests.

We will hear from Rabbi Abraham J. Karp. He is an unusual rabbi. I have pages of notes about him. I am not going to read all of them even though they are all of great interest. He is Visiting Associate Professor of the Jewish Theological Seminary, Visiting Professor in Religion at Dartmouth College in 1967, Visiting Professor of Theology at St. John Fisher College; Research Consultant, American Jewish History Center. Vice President of the American Jewish Historical Society; the author of many books, one of which I was privileged to read and enjoy, "The Jewish Way of Life." He has written articles for MENORAH JOURNAL, JUDAISM, THE QUARTERLY OF THE JOURNAL OF JEWISH SOCIOLOGY. I think the best description of Rabbi Karp is to say that he is the kind of rabbi that we would all like to have as rabbis.

The second speaker will be Herbert Garten. This is a man who will forever be dear to all cantors. He is the man. A brilliant and prominent Baltimore attorney who really did a job in winning two very important cases for the Cantors Assembly. It sounds almost silly to say that we had to work against the government of the United States. Maybe he just opened their eyes. He went to the basic facts with his brilliant, incisive mind and forever set at rest any question as to our status as clergymen in the eyes of the United States Government. He is a member of Beth Tefilla Congregation in Baltimore which is an orthodox congregation. His cantor is Abe Denburg; his rabbi is Samuel Rosenblatt. He is married and has four children. He is active in many Jewish community affairs and obviously he is very much concerned with the relevancy of the synagogue of today.

The third speaker will be James Sleeper: 21 years of age; a senior at Yale. He will be attending Harvard Graduate School in the fall. He is a member of an advanced Hebrew study group. an editor of RESPONSE the only national Jewish students magazine. He received his Jewish education at Beth El Religious School in Springfield, Massachusetts and he has spent his summers in Ramah camps.

Hazzan Samuel Rosenbaum will pose the questions.

Hazzan Rosenbaum:

Our format will be to ask each of the participants to answer some key questions with which they are already acquainted. They were chosen for very obvious reasons. One, certainly, a rabbi, needs no explanation. Another is a person I think to be an interested Jew who can very well represent the position of the laymen in America today. The third is a very noble representative of the younger generation. Not an outsider, not a drop-out, not a hippy. On the contrary, a concerned, involved young man who is intensely Jewish and who is living a Jewish life and yet has certain things to say about how Jewish life should be lived.

I am going to ask Jimmy if you would be good enough, briefly, to tell us, how relevant is the synagogue to its members, and to their lives today?

James Sleeper:

I think that in dealing with that question I really should speak for a group of my peers. I feel, in a sense, that I am here representing a group of young people who unfortunately are not in our schools, who are not in our synagogues and whose existence you might not even grant me because they are not visible to you. I am sort of speaking on behalf of young people who are very intelligent and perceptive and who very often, when they confront the organized Jewish community, simply shrug their shoulders and walk away.

I think that one of the major problems that concerns the generation gap, as we often call it, is that Judaism and organized religion as we find it in the synagogue has fallen far behind the range and configuration of young people's deepest experiences. The services, the tefillah, no longer celebrate and guide what young people are feeling most intensely.

I think that very often we tend to underestimate what some of our most exceptional teen-agers are doing. Even in the high schools, not only on the college campus, young people are forming inter-personal and social and moral communities across the country. They are very concerned with intimacy, inter-personal relationships, communication and honesty on the one hand, the inner-personal level, and the area of social vision and moral prophecy on the other. I think that they feel the synagogue maintains a crashing silence on either inter-personal intimacy on one hand or social vision on the other.

I think that a lot of young people feel that Judaism has been masterfully tailored to the norms and standards of middle-class culture. Very often when they come into a synagogue and see the beautiful building, they hear the organ and choir, they feel that this is not so much an authentic Jewishness as it is a reflection of Jewish people trying to imitate what surrounds them. Our houses of worship have to be bigger and better, or more modern than everyone else's. In many ways it seems that Judaism is an increasingly dispensable appendage of middle-class culture in the suburbs, in the better residential districts.

I would say that, unfortunately, for the people that I feel I am speaking for, the synagogue is not relevant. It doesn't speak to their deepest concerns. I would just like to give you one brief example in concluding my answer to this question, and quote from one of the songs of the young people. Very often we change the car radio to avoid listening to what comes over it but I think, perhaps, if we listen to the words we would find out that youth culture is serious, dead serious and that Judaism is not competing with it. We are not down there on the level of goose-bumps and competitive experiences when we talk about Judaism to the young people. You may speak for example of ***Ve-ahavta lireacha kamocha*** and a young person would perhaps rather quote his favorite folksong. Listen to some of the words:

"When the truth is found to be lies / And all the joy within you dies, / Don't you want somebody to love?" "Fool, said I, you do not know, / That silence like a cancer grows. / Hear my words that I might teach you. / Take my arms that I might reach you. / But my words, like silent rain drops, / Fall amidst the sounds of silence."

These are not songs of gray-haired philosophers but they are songs of 17, 18, 19 year old kids. We are not competing with them.

Hazzan Rosenbaum:

I turn now to the representative of the other side of the generation gap, even though he is not very much on the other side of it. Herb, would you tell us how relevant you think the synagogue is?

Herbert Garten:

Relevancy is very dependent upon the stage of your life and the circumstances you are faced with. It seems to me that a picture of myself would be proper in capsule form so that perhaps you could compare my background, what I am faced with, with some of your parishioners. I would have to say that my early Jewish training was very deficient. I was Bar Mitzvah but I went to a prep school. I found myself singing in a glee club, in various churches. I enjoyed it very much and have kept a very close contact with a great many Christian people with whom I became acquainted during my high school years. I got involved with the synagogue as a result of marrying into an orthodox family. I support the synagogue. I am very active in many Jewish organizations but I don't believe that you could consider me a religious Jew, since my synagogue attendance is very spotty. I go principally on the High Holidays and to attend memorial services. The synagogue has been important in my life during various periods. I send my children to Hebrew school. I saw to it that my two boys were Bar Mitzvah. I turn to it in certain other needs from time to time.

I have found it difficult to give it the time that possibly it deserves as a result of very pressing business and professional commitments. Probably this is the picture that many of you have seen through those parishioners of yours. They support the synagogue financially and believe that it has a place in our life, but are so wrapped up in earning a living and in performing the daily pursuits, in supporting themselves in the "golden ghetto" that Sam Rosenbaum referred to today that we just don't have time. It's there. We are comforted by its presence. We support it and perhaps when we get a little older we will find more time for it. We do realize that our children, once they are Bar Mitzvah, tend to forget it.

It seems to me that in the course of our discussion this morning we should attempt to bring out certain things that will bring people like myself closer to the synagogue and more frequently to it; that will bring back our children to it; that will provide a place that will remain part of their total Jewish picture and will be there for them to develop a greater meaning of their faith.

Hazzan Rosenbaum:

I call now on our third participant, Rabbi Abraham Karp to answer our first question.

Rabbi Karp:

The first and most natural inclination for a rabbi or hazzan in viewing the synagogue, knowing our frustrations, is to shrei gevald! But it's much too easy and too cheap to get off that way. Easy, because there is so much to criticize, so much over which to agonize and cheap because it panders to our frustrations. Just to speak, eases our pain and our pangs of guilt. It reminds me too much of the end of Yom Kippur which is easily the unhappiest time of the year for me because for most people, for most all people, it's the end of a process and not the beginning. **Geshloggen Al Het** and therefore, the slate is now clean. We are pure; everything is fine. We can go back to doing what we did the year before.

I'll choose the much more difficult task of trying to indicate what is right with our synagogues; the relevancy it has to the lives of its congregants in this very difficult world in which we live.

I want to share with you a story I heard from Zalman Shazar long before he was President of the State of Israel. In 1954, when American Jewry was celebrating its tercentenary, Professor Moshe Davis gave a lecture at the Hebrew University on

the American Jewish community. In Israel, you ought to know, that a lecture is only an excuse for the conversation and discussion which continues after the lecture. For about two hours after the lecture every intellectual in Israel rose to criticize American Jewry. Zalman Shazar was the chairman of that meeting. He concluded in this fashion: You know I like a *maiseh*, so I want to conclude with a **Hassidische maiseh**.

"A hassid once wasn't feeling well so he went to see a doctor. The doctor told him the only thing left for him to do was to say **Vidui**. The hassid then began to question: How can a hassid say **Vidui**? Because, if you say **Vidui you** are already denying the **middas harahamim** of the **Rebono Shel Olam**. Secondly, what has a hassid to do with **Vidui**? A hassid **macht a leHayim!** What has **Vidui** to do with a hassid who lives life? So, what does a hassid do? Zalman Shazar says, first, he says **Vidui. vail er muz**; but when you finish the **Vidui, lost er arois a leHayim.!**"

The **Vidui we** experience every day of our life. I'd rather briefly concentrate on the **LeHayim**. A word of definition: relevancy and relevant. I like to think of it as that which operates for good in our lives; that which answers legitimate needs in the life of an individual. By synagogue I would like to emphasize the other word that we use, congregation. Not so much buildings and institutions as people and a community of people.

Three brief remarks on each. What does the synagogue do for the individual member today? Since I am a bit of an historian I will begin with a touch of history. In the late 1820s a young French nobleman came to the United States to study the penal system in the United States. He wrote a classic which is still indispensable to the understanding of our democracy. This is Alexis deToqueville's "Democracy In America." One of the things that surprised him most about the American scene was and vitality, the influence and strength of religion in America. He said, every factor ought to militate against religious vitality here and yet religion here is much more vital than it is in any country of the old world. Subsequent studies by Swee and others on religion on the frontier point out: that it was precisely in the frontier environment, which seemed to be least hospitable to the religious experience, where religion was most vital in the lives of its people. Religion supplied these needs to the frontier environment of the immigrant community. It was the civilizing force in the life of the community. It was the socializing force; it welded the community together. It was the culturizing force.

It also served another very important function. It was the surrogate family for the new immigrant, the new resident of the frontier. I find today the synagogue serving many of these functions; often imperfectly, but almost alone in the community doing much of this. With the disintegration of the family unit in our community, the internal immigration that constantly goes on (which son or daughter continues to live on in the community of his parents?), the newcomer to the community finds in the synagogue the first home that he has in the community.

This doesn't change the world; doesn't radicalize the community but it meets a very great need in the life of a person. This, I submit, is of crucial importance. When one is all alone the synagogue meets this need of a young man or woman, the older man and woman, who come into a community and find a home and acceptance there. If it does no more, **dayenu!**

Secondly, in Jew and Judaism.

It has become **the** institution in Jewish life in these United States with all its imperfections. No B'nai Brith, not the Jewish Community Center, not even Hadassah, is the basic form of Jewish association. Prof. Salo Baron claims that more Jews express their association with the synagogue than with any other institution of Jewish life, including the welfare funds and the United Jewish Appeal.

You and I know that whatever creative work has been done, and is being done in

Jewish life today is being done largely through and in the synagogue, through the people who serve it and through synagogue organizations. I find more scholarly creativity in the pulpit rabbinate than among many of the teachers in our seminaries and institutions of higher learning. Certainly, in your field of calling, the greatest creativity in Jewish music and its associative arts is in the synagogue. The synagogue makes it possible for people to be creative culturally, Jewishly.

Third, I think this is of crucial importance, in the world and community. This complex and perplexing world in which we live, this jumbled-values world where the wisdom, knowledge and ignorance are all synonymous, where goodness and evil are rarely distinguished or separated, I find that the synagogue alone in the community, remains the only sanctuary of sanity and sanctity that I find.

I used to revere (and I still do) the universities, but I think they are beginning to taste the bitter ashes of their worship of the process rather than the value. I could go on and on but I will conclude with this little hassidic story of a Litvak and a *Misnagid*.

Reb Nahman of Bratslav tells the story of a kingdom in which the wise men came to their ruler and told him that they had tasted of the crop of that year and they found that anyone who eats of the crop goes mad. What should the people do? If they don't eat they will starve. If they do eat they will go mad. What should they do?

The king, after thinking, answered, "Let them eat of the crops so they won't starve. They'll survive. Let a few remain amongst us to remind us that we are mad."

At its best, and I think increasingly, the synagogue serves that function in our society and in our lives today.

Hazzan Rosenbaum:

These three statements were in the nature of opening statements. We shall proceed now to questions which I know will be equally interesting and stimulating. The question I have for you now, and I will begin with Mr. Garten is: "Does traditional prayer in the company of a congregation affect you or anyone you know? If so, how? If not, how would you make it more effective?"

Mr. Garten:

There is no doubt that traditional prayer does affect me, does affect many Jews. The question to what degree bothers me and is the problem. I find services in Orthodox synagogues sometimes unduly lengthy. They have a saying in Beth Tefillah that you can tell whether the Jews that are coming to service on Saturday morning are Orthodox, Conservative or Reform by looking at your watch. The Orthodox Jews appear between the hours of 9 and 9:30; the Conservatives about 1.5 minutes later and continuing until about 10:30; then at 11:00 the Reform Jews appear and the service is over about noon.

It always bothers me and I always question. "Does the service really have to be as lengthy as it seems to me? Perhaps, (and I have to claim ignorance of a lot of things) this is what is wrong with me in particular and with others. But a lot of my contemporaries feel the same way I do. One of the things I got out of Sam's magnificent speech this morning (I did without my breakfast and I am sure many of your listeners did the same) was the fact that perhaps it would be advisable to reassess matters, and in thinking in terms of the next generation, Sam suggested, we may have to do a job of education and maybe some of the education has to be done on the present generation as well.

I always wished that when Cantor Denburg or others are before the congregation, that perhaps some introductory remarks might be in order. I find certain portions of the prayer very interesting and I become very involved in them.

We talk about congregations. There is no question in my mind that we have a congregation in our home on Friday evenings, when, the whole family gets together. That has a very deep meaning to all of us. Certainly, this is a form of prayer in our household.

James Sleeper:

Traditional prayer moves me very much. In a sense, I am almost tempted to say, to complain, that services in our synagogue today have too much decorum, which I guess is something different from what my parents would have said about twenty-five or thirty years ago. I think that in the drive to Americanize the synagogue and the drive of what I see of many of my parents' generation, to approximate more the suburban American pattern that I spoke of before, there was an emphasis on logic, clarity and decorum. The English had to make sense and metaphors were kind of thrown out the window. I personally enjoy a lengthy Orthodox service. I feel much more free in a three-hour Orthodox service than I do in a forty-five minute one with a kind of programmed approach.

In a sense this puts me in an unusual position because I have very strong emotional attachments to traditional tefillah. Yet I feel again that I want to represent the people of my age who do not have those attachments; either because they don't have the Hebrew or the background.

I don't think that what I am saying is that we should go back to the shtetl, which I notice is one of the questions on the sheet. I think, in a sense, we have to move ahead. I don't know how that rock-service was yesterday. I don't know what it was like. I think something has to be done to re-introduce a certain amount of irrationality into the service, a certain amount of affect, a certain amount of emotion. That's basically my attitude and I think that we can do it not by going back to the shtetl, not by introducing more decorum into our services, but by trying to find out what are the metaphors in tefillah that are most meaningful to young people.

I heard a young person in the Confirmation Class that I teach say "You know, in the tefillot, God never appears as a tender lover." It's a very interesting point. Perhaps we have to give our services more psychic fit as Ramsey called it. We have to try to approach young people, at least, in terms of where they are at, what they are feeling. If we can integrate this into what is said in the service, they will come and they won't need the forum, an organization.

Rabbi Karp:

I learned something about Jimmy this morning that also heightens my estimation of him. He is also ready to bring supreme sacrifice. He is a Yale man who will be attending Harvard next year. This shows greatness of spirit.

Let me share an experience with you I had at a rock-service which was really a service. It was organized by a young man in our congregation, Greg Yaroslow, whose father is here. It was for a weekend conference which our USY hosted. This was a service with tallit and tefillin on Sunday morning. Greg came to me and the Cantor weeks before to study the service. Which are the essentials which are not essential? Which must we do, which may we omit? He then got together with two friends of his. Greg sings, they play guitars. One Sunday morning they had the service. The three boys sat in front of about 200 teenagers and began to play their guitars. They started with Ma Tovv. They did a very simple thing. They took some of the tunes which are popular with our young people today and set the first part of the service to these tunes. Later on it was a traditional service.

At first there was movement around, later there wasn't. I noticed that gradually there was more and more involvement; more and more participation. When it came

to Barchu and Sh'ma everybody was in the prayer mood. If the purpose of **P'sukei deZimra** is to prepare one for prayer, I have never heard **P'sukei deZimra** used more effectively than that. At the end of the service, I said to Greg, "It was marvelous. It was really a moving experience for me but you should have announced your plan at the beginning to the congregation and invited them to participate in the service."

He said, "Rabbi, no, that is exactly what I didn't want to do."

He was so right, so right, I told him, "I learned something from you."

They caught the mood of service and began to participate at their own level. Some started earlier, some later; some with one thing, some with another. They weren't programmed into a service, I find that when I am programmed into a service (and unfortunately this happens all the time) I certainly don't daven.

What is the difference? The words are the same, the music is the same? It's a **sense** of community. I believe that tefillah, prayer in the synagogue, provide the mood and setting for a shared experience with fellow human beings and Jews and I think it's all important.

I know that Sam and I often commiserate with each other when we finish a Friday evening service and we often congratulate each other after a Shabbat morning service. Ours is the good fortune to serve a congregation where Shabbat morning is the prime service of the week. And it is a joy. The Friday evening service is a chore. Two differences, one that Jimmy alluded to, the Sabbath morning service is longer and it permits one the opportunity to become part of a praying congregation rather than immediately to be programmed into the service at 8:15 on Friday night. Second, the Friday night visitors are tasters. I call them visitors and tasters. Shabbat morning we have a congregation in the real sense of the word, with a real sense of congregation and community.

One of the most moving experiences I have ever had was to go, in Jerusalem, to the Synagogue of the Bratzlaver hassidim and to participate in the rikud at the end of each service. They join hands and grab you up and there is a dance without form or structure, but you feel that sense of belonging and community. So anything that adds to sense of community and individuality, that lets you be part of the group and yet lets you remain an individual I think is all to the good.

I enjoy **davening** when I am part of a congregation in the pew, not in the pulpit, and particularly when my sons are at my side.

Hazzan Rosenbaum:

Mr. Garten has alluded to the fact, with great honesty and with great sincerity, that while he is a member of an Orthodox synagogue his own personal contact with the synagogue and perhaps even with observances does not measure up to the standards which the Orthodox synagogue certainly would require.

I have a question for all of you: "Has the synagogue the right and/or the responsibility to demand compliance to standards from its membership? If so, how would you go about it?"

Mr. Garten:

They would certainly get rid of me first if they start enforcing some standards. We have a very interesting synagogue in Baltimore—one that only allows Sabbath observers to belong. I marvel at it every time I pass it. It is a small synagogue on Park Heights Avenue, in a lovely neighborhood and apparently they have enough supporters today to maintain and to support the synagogue. But I figure that if attempt to demand compliance to standards were set up in most of our synagogues, this would be an impossible feat.

Rabbi Rosenblatt, in many sermons, has stressed, that standards are there and he wishes the synagogue to maintain the standards so that those who wish to comply with them will at least know what they are. This is a practical approach. This has made sense to me over the years and it would seem to me that this of course is what we find in most American synagogues.

James Sleeper:

I tend to agree. Should the synagogue set standards for membership, like Rosenzweig suggests? I would say, Not yet! I think that in a sense there is a way of building up to it if a synagogue is small enough or moderate in size. In my own synagogue, which is Cantor Shames', Beth El of Springfield, there were a number of events which seemed to me to be leading the synagogue constantly to a higher and higher plane of community observance.

I would say that if you want to increase the standards of observance in a synagogue there ought to be a kind of two or three fold attempt. One is, as Rabbi Karp mentioned, to create a sense of community. We had at Beth El, every other week or so, throughout the year (it's a large congregation so we **were** able to attract these people) an omnibus series of very distinguished and attractive speakers ranging from Elie Wiesel to Fritz Rothschild, and these lectures were very well attended. People just **grabbed** them up. I suddenly realized that after about three months there was a real community of several hundred people who would come regularly to these things. That, I think, coupled with education, as Mr. Garten stated, by making standards known, sort of making congregants aware of what they can do and setting up creative services and programs might help. But I think that just to come out with standards imposed externally, hit people cold with them, wouldn't make sense.

Rabbi Karp:

If I may pick up just an aside that Jim mentioned about Rosenzweig. It has very much to say to us. Maybe not directly to the question, but to the whole **enterprise**.

That response of Franz Rosenzweig, "Not yet," was to the question, "Do you put on tefillin when you daven each morning?" He said, "Not yet." Because his was a road toward observance—a life-long road toward it. I'd like to mention another thing about Rosenzweig and I think it ought to tell us very much about it.

Rosenzweig, in 1913, decided to convert to Christianity. His cousins, the Ehrenbergs had done so; his best friend and his intellectual mentor, Eugene Rosenstock, had done so. They spent a tempestuous night, Rosenstock and Rosenzweig, discussing this matter in 1913, at the end of which Rosenzweig decided to convert to Christianity. The thing that finally moved him to go to Christianity **was** really not in any argument that Rosenstock brought but in answer to a question that Rosenzweig asked Rosenstock, the convert to Christianity. He said to him, "When all wisdom **has** failed you, what do you do?" Rosenstock said, "I go to the nearest church, get down on my knees and pray."

The **fact** that this was **the** kind of faith that would move a young intellectual giant like Rosenstock to get on his knees and turn his heart and soul and self in prayer for guidance, suggested to Rosenzweig that herein lies salvation. Rosenzweig, being an existentialist and **a** very serious young man, decided **that** he would become a Christian the way the early Christians became Christians—going from Judaism to Christianity. But he wasn't really living as a Jew so he decided that for Rosh Hashana and Yom Kippur he would go to shul and after that become a Christian.

He went to shul on Rosh Hashana, in his Reform temple in Kassel. After Rosh Hashana he spoke to his mother about it. His mother said, "I know what you are going

to do. I will tell the ushers in our temple on Yom Kippur not to let you in because we don't want your kind to desecrate our synagogue."

He left Kassel, went to Berlin, spent Yom Kippur davening in a small shul of East European Jews. What he saw in that shul on Yom Kippur brought him back to Judaism and inspired him to dedicate a great life, very difficult, but a great life, to his people, his faith and to Jewish culture. He experienced for the first time this sense of community, Jews joining together, standing naked, as it were, before their God in prayer.

Comes now to the answer of our question. If we **have** the kind of shul which we would like people to come in and see, congregants and non-congregants who might be moved to such an experience, it must be open to all. Should standards be set? It's against Jewish tradition first of all. "**Yisrael af al pi shehatah. Yisreal hu.**" A Jew remains a Jew no matter what **he** does, or what he doesn't do. Secondly, I have great faith in folk wisdom. The term that our folk **chose** to use for a synagogue is shul, which means school. The shul should be the place where people learn. It's a place where the ignorant come in (up until about five years ago anyway) where **the** ignorant could come in to gain wisdom. Now it seems that those who **have** all wisdom come in to dispense some of it to those who have been on the faculty many years and are bathed in ignorance.

The shul is a school. I heard a happy description of **it**—a group of friends learning how to live is a congregation. Certainly, there ought to be standards, self-imposed standards by the professional leadership who will set examples through their lives of what membership in a congregation ought to be.

Hazzan Rosenbaum:

We have time for two more questions, one of which I know my colleagues want me to ask all three of you. I think you will agree with me that this is a question which **the** Rabbi should answer last. The question is: "How meaningful and effective or affective is the sermon?" We'll ask Jimmy if **he** would respond to that first.

James Sleeper:

I think it really depends completely on the individual rabbi in question. I have been moved by many sermons that I have heard from my own rabbi. Rabbi Dresner in Springfield. I think **that** in that case I always look forward to the sermon. I know that in our congregation people come for the sermon. It's definitely a central part of **the** service. Although it certainly doesn't have to be. I would be in favor, on many occasions, of substituting other things during that time period: a group of young people, a folk-singer, a speaker, or something like that, a Torah session, some kind of question and answer period.

I know that in some synagogues, the rabbi, during the sermon time, will come down off the bimah and stand in front of **the** congregation and sort of talk to them, argue with them, discuss with them about the sidrah of **the** week or about some other question. I think that possibly is more meaningful, too.

I think it really depends on **the** individual rabbi and upon **his** capabilities as a speaker.

Mr. Garten:

To me the sermon is one of the highlights of the service and we are fortunate in Baltimore to have an outstanding group of rabbis whom I hear quite frequently. I've been thinking about it. I do wind up going to synagogues quite a bit because I've been going to Bar Mitzvahs and I've probably been in the synagogue six out of the last eight Saturdays. I'd forgotten all about it. I am fortunate enough to have the

acquaintanceship of a great number of rabbis in Baltimore. We happen to do some work for a few of the synagogues and I am close to the officials of the Talmudical Academy and of the Ner Israel Rabbinical College.

The thing that surprises me is **that** there is not more of an exchange of pulpits. I am fortunate, I get around and see all **these** rabbis. I can compare one with the other. To me it has a lot of meaning. I am disappointed with some rabbis that **they** don't spend more time in preparing their sermons. Even **the** greatest preacher is sometimes good and sometimes bad. To me this is an important part of the service.

Rabbi Karp:

I don't know how many thousands of sermons I have preached. I preached at least one sermon I think that was effective, because it changed my personal life.

I once preached a sermon on hunting and fishing and I literally gave up fishing which I used to enjoy very much. I concluded that it is immoral for someone to receive pleasure from a creature struggling for his life. I don't know if anyone else was affected by it but at least it affected my life. If I changed no one else it, at least, changed me.

Seriously, I find and I am surprised. I had a call from a mother about a wedding in August. She said, Rabbi, you must be there. I knew **the** girl. She was a student of ours. Why must I be there? I want to tell you that (whatever **the** girl's name is) has gone out only with Jewish boys because of something **she** once heard you say from the pulpit. I don't recall saying it. I don't know what I said but apparently at that moment it conveyed something to this young lady. I find this every once and again, people reminding me of something that I have said which touched them, answered a certain need, moved them, which I **have** long since forgotten. I remember, perhaps, what I preached last week but not the week before.

I find that far more important than what is said, is, who says it. If you preach in that same congregation and if it is a congregation which is a community and you have lived with that community for a long period of time, the kind of person that your congregants know you to be will make your sermon affective or ineffective.

I think the day of the great dramatic preachers may **be** over. It may be all for the best. The day of the humble teachers of life is I think the best. I am sure that what you heard from Rabbi Dresner is not only **what** he said but from your personal relationship and experience with him-his integrity and courage which **you** may admire and all the rest-not only what a person says in the sermon.

Rabbi Hertzberg said (last night) "Who can be creative a hundred times a year?" But anyone who so lives (I am speaking personally now) can be humane, decent a mentch and a real human being everyday of the year. You should prepare, use your wisdom, but the sermon already has its effect the moment the rabbi gets to the front-he has already made his point or not made his point.

Hazzan Rosenbaum:

We have a final question-very briefly. Perhaps it shouldn't even be asked but I think I'll ask it and I'll reserve the last answer to Jimmy who will be most concerned with it. "How do you project **the synagogue** in the year 2000?"

Rabbi Karp:

How do I project the synagogue in the year 1971? It is not easy. I see these changes taking place in Jewish life and in synagogue life.

The large city congregation as **the** tone-setter for synagogue life is largely gone. The suburban congregation is still a question mark. What will develop as a synagogue in the next number of years I don't know but it seems to me that the pattern is being

set by the middle sized communities, like in Albany, some indication of which we had last night, of what the best in synagogue life will be in the next generation.

Secondly, and of very great importance, is the changing nature of the congregant, in every phase of life. American Jewry is no longer a business community or a community of business men or laborers. It is a community of highly educated professional men and technical experts. We find this particularly in Rochester because of the nature of our community but the same is true all over. The single most educated group of individuals in the world, with the exception only of the professional organizations, will be the Jewish congregations in the United States in the next generation. Eighty percent of our kids are in college.

What does this mean in terms of synagogue life? We will no longer be able to (as Rabbi Hertzberg mentioned, Eastern Europe is a fond memory to some but not an experience) play upon people's nostalgia. We will have to address ourselves, I feel, to their needs as they are. There has been to date no study of the congregation today, of the congregant today and certainly not of the clergy (by clergy I mean rabbi and hazzan) .

The rabbi will have to be as learned as the professor which these young people find on campus. He will have to become once again an exemplar of a life devoted to scholarship. The hazzan will have to be an increasingly creative person. In short. I think the people leading the congregation will have to become less and less functionaries and more and more culturally and spiritually creative human beings in the congregation.

I welcome the young men like Jim, There are such in every congregation, perhaps not as accomplished, not as eloquent, but certainly having the same needs, expressing the same mood and desire.

I find two interesting things have happened in congregations. In the Beth El Congregation (maybe you will want to enlarge upon it) a group of young people composed a ten page manifesto to the congregation suggesting what the congregation ought to be. I think it was one of the happiest developments in American Jewish congregational life.

In the Shaar HaShamayim Congregation in Montreal, a big to-do, at Pesah. They thought that what James Farmer did in the Riverside Church should be done on the first day of Pesah in Shaar HaShamayim. The young people had issued a manifesto and wanted to read it from the pulpit. They had things to say about what's wrong with the Jewish community and where the congregation had gone wrong. They finally mimeographed it and handed it out to worshippers. Someone sent me a copy of it. I am delighted. I don't know of anything that has given me more real hope for the future. Young people who are so interested, so vitally concerned as to put their feelings on the line and issue manifestos and make demands. Jim, I am looking forward to what you have to say to us on that account here.

Mr. Garten:

I want to assure all of you that if I were arguing a case in front of a judge I'd probably be much more diplomatic to him as I am usually than what I have had to say before you today. I am sure that a lot of what I have had to say you were unhappy about hearing. I felt that I should be frank.

What I have to say about the synagogue in my projections for the year 2000 is one man's opinion of course. But I will tell you what I base it on.

The question in my mind is whether we are going to have a vanishing American Jew like the vanishing American Indian. I don't think so. I feel that Israel is the key. Although I do not consider myself an Orthodox Jew in the sense of being a devoutly religious Jew, I find myself very interested in Jewish matters, in Jewish things, in the State of Israel. There isn't a day that goes by that I don't look at the index of the

NEW YORK TIMES (which I get daily) and I invariably find something about Israel and other than the financial page and a quick run-down, I make certain that I read everything about Israel.

For example, in today's NEW YORK TIMES, very apropos, the front page of the second section has an article about the old city of Jerusalem. It's getting a new look. Interestingly enough, it points out that they are having their problems there. A new controversy about the new synagogue which will undoubtedly be there by the year 2000. Shall it be the Temple or shall it be just a small synagogue? I'm not going to predict what the outcome of that debate will be I am confident though that **there** will be a synagogue there.

James Sleeper:

I agree one hundred per cent with Rabbi Karp that it is a good thing to see young people who are bringing their rebelliousness into the synagogue. Student rebels protest on campus and stay there and fight when they are angry, whether they are right or wrong, because so much is at stake on the campus and they stay in America and protest strongly and resist and do all kinds of things because they feel that so much is at stake in America. But all too often, if the Jewish community is unenlightened, if the Jewish community is backward, they'll **just** shrug their shoulders and walk away from American life. It is very easy to do that with Judaism. Therefore, I think that any kind of rumbling that you get from young people, whether it be from the Confirmation Class during rehearsal, or anything else ought to be encouraged, taken up and dealt with. I think that the synagogue will exist in the year 2000 if it makes itself an arena in which young people can bring to bear a lot of the feelings that **they have**.

For example, one kid said to me the other day, an eleventh grader, a very perceptive, sensitive girl said, "I know I am already living in two worlds. In high school I appear a certain way to my teachers: at home I appear a certain way to my parents, but when I want something for myself, when I want to do the things that are the most meaningful to me I know already that I have to drop out with a couple of friends. I have to go off somewhere, I have to retreat, I have to withdraw from institutions and groups." The synagogue is one of those groups in which she puts on a front and then drops **out when she** really wants to be herself.

A very good quote which I saw in RESPONSE magazine by Howard Stickler. He said, "Young people leave organized religion not because they are abandoning their souls but precisely because they want to seek them." This is a very powerful quote and I think it **suggests** that if the synagogue doesn't take a stance of embracing what it is that is concerning young people then it won't exist in a few years.

In closing, I would say that the new Judaism of the future I think will be more communal and activist and less middle-class and congregational. I think it will be small groups of people who get together, who will be very much motivated. There are projects of groups of college students springing up now, RESPONSE Magazine, the new little seminaries in Boston. This kind of small community will become the Judaism of the future.

One other point, with regard to **the** expression of emotion, an affection which involves so much of prayer and the service itself. There will be two battles to fight: those young people, **who** as Rabbi Karp said are going to be sophisticated, intellectuals and professionals may have to be convinced that emotions are legitimate and it may be necessary for the synagogue to fight a battle on that front. To say to the very sharp detached college student, look, you have to be able to express yourself in a group, to become emotional.

On the other hand you are also going to have to **fight** a battle on another front and that is with the young people who are already expressing themselves emotionally very well through their folk songs, through their sub-cultures and Judaism will **have**

to compete with that. So I think we have to face that arena too in projecting what the synagogue should be.

Rabbi Karp:

I met Jim for the first time today, personally, but I met him sometime ago in the "RESPONSE" magazine. I don't know how many of you have seen "RESPONSE." I wish Jim would say a few words about it. I think it is easily the most important Jewish periodical today. Those of us who don't know about it have been missing one of the most important things that has been happening in Jewish life in the last few years.

James Sleeper:

About two years ago a group of undergraduates around Columbia, Yale, University of Pennsylvania, got together, realized that they were in a lot of ferment and turmoil Jewishly, decided that they wanted to have some means of exchanging their ideas. The first thing that was proposed was simply a mimeographed journal to circulate among the Ramah staff and groups like this, of young people. What finally came out of it was a magazine which I and four of my friends started, which now, in terms of circulation, is the second largest Jewish magazine in the country.

It is also the only college-age Jewish publication that is national in scope. It's called "Response". This is a sample of it. Articles in this issue, for example, Jewish Education and Self-Deception; Orthodoxy in Change; Activists, Drop-outs and the Religious Community; a very fine article on finding new metaphors in Jewish prayer by Alan Mintz who is a student at Columbia, former national USY president. I think the best way to explain the magazine is to read you a short paragraph from the statement of purpose which appears inside the front cover:

"RESPONSE is the continuing attempt of a group of college students to examine the vitality and relevance of Judaism to personal development and community progress. To what extent may intelligent participation in Jewish civilization serve as a stimulus for intellectual growth, increase sensitivity to human problems; for active contribution to social endeavors. RESPONSE is dedicated to a sincere consideration of these questions as they relate to issues of current concern. It is not committed to any particular line, ideology or approach. It does contain reports of a lot of the new projects that are starting up among young people; scathing criticisms of existing Jewish institutions and hopefully, occasionally a few constructive alternatives."

Panel Discussion "B"

"The State of Music Today"

Hazzan David Leon, Bridgeport, Conn.:

All of us are surrounded by new sounds in this new generation that moves so swiftly. We are grateful to the two discussants who have taken time from a busy schedule to be with us this day.

Our first discussant, Dr. Wayne Barlow, holds a doctorate from the Eastman School of Music, a renowned composer he serves as Chairman of the Composition Department of the Eastman School of Music, and is Director of the Electronic Music Studio. He is Associate Dean for Graduate Research Studies, the recipient of a Fulbright Lecture Grant to Denmark in 1955-56 and also a Fulbright Research grant for work in Electronic Music in Belgium and Holland through 1964-65. He is now completing a commission of five volumes of organ pieces representing the entire church year for the Lutheran Church. He is the author of a text on music appreciation and a lecturer on contemporary church music.

Our second discussant, well known to many of you, Yehudi Wyner, born in 1929, is a graduate of Yale, Harvard and Juilliard Music School. He is currently serving as Professor of Composition at Yale University. Those of us who have heard him know he is a talented piano artist. He was the pianist for the Bach Aria Group last year. He taught music at HUC, Queens College and Hofstra. He has published a **great** number of general and sacred works and received the Prix de Rome in 1953 and a number of other important composition awards including a Guggenheim Fellowship and a Creative Arts Award from Brandeis University.

Hazzan Rosenbaum:

Dr. Barlow and Yehudi, would you be good enough to do as we did before, begin with a major question: "What is the state of music **today?**"

Dr. Wayne Barlow:

I think the state of music today is largely one of transition. It's been about 100 years since we were in a time of real stability so far as music is concerned. This takes us back, of course, to the middle of the nineteenth century when things were pretty comfortable and the style was fairly stable. This comfortable period broke up with a series of splinter movements, that I call the "isms of change." Out of this comfortable nineteenth century style came things like impressionism, expressionism, neo-classicism, nationalism, mysticism.

These are the ideological aspects of musical change but more importantly, possibly, there came a change in terms of how composers reacted to the materials with which they worked. The materials of harmony, materials of tonality, rhythm, melody, counterpoint—all these things. There started contemporaneously with the splinter movements this whole aspect of experimentation which is so much a part of what the contemporary composer is doing today. If there is one word which expresses where music is today, it is certainly one of transition and I think we are between something that was and we are not yet arrived at something which is to be.

Yehudi Wyner:

I am reminded of the master who says, "I don't experiment. I do." He is asked, "Why do you experiment in your compositions so much?" He simply says, "I don't experiment I do."

The problem is that everything, while we are in the process, seems transitional, seems unstable, seems in passing. In a new book by Nabokov, a review of which I just read last Sunday, there is a quote which I will paraphrase now: There is no such thing as an absolute present. The **absolute** present is a moment of time equal to zero. The only way we have any sense of experiencing something at this moment is through our historical sense; memory, in other words. We remember what was: we project a little into the future and we have some idea of what the experience has been. This is by way of reaction to what Dr. Barlow has said. There is no contention involved.

I see our period as being rich and varied in creativity. It is not stable in any manner of means. Nor has all of the great art of the last sixty or seventy years been stable. At every moment, every piece that was produced by the masters—Stravinsky, Webern, Bartok—all these things were seen as transitional. Now we look back and we see "The Rites of Spring" was not transition. It was the real thing, the genuine masterpiece as was every of his piece produced by Stravinsky. **as seem** to be many of the pieces that we thought were just a passing fad in the music of Webern, in the music of Milton Babbitt; possibly a passing fad in a piece by Stockhausen or Boulez. Equally, in popular music, things we speak of as being in passing, experimental, fadish. How many times was rock and roll regarded in that way? Now, we realize ten years

later, that it has been an established style, here to stay. If it is not here to stay, at least it has produced hundreds of very moving, accessible and meaningful masterworks of popular art.

I really would like to talk at some length about each of the categories but I don't think now is the moment. I do think that we are in a remarkably productive, varied and all-encompassing artistic period when anything is possible and everything is possible and at the same time nothing is wiped out. Complete conservation is possible. Those of us who want to write in conservative styles find an audience. Those of us who want to write in the wildest, shall I use the word experimental again, I really don't dare, far-out speculative guesswork kind of music, may be so and will find an audience.

Hazzan Rosenbaum:

I think both those answers are excellent and I move on now to a second question: We have all seen and you have alluded to the progress from plain tone through baroque through romantic, impressionist, atonality, mathematical music, etc. What is the nature of the more popular new techniques among serious composers today. In other words, what are the new things people are doing and what is the form of these new techniques?

Dr. Barlow:

You name it and composers are doing it. One of the first things, of course, to come out of this less stable period since the middle of the nineteenth century was the experimentation with the twelve notes of the equal-tempered scale. Instead of a set of seven plus five in our diatonic system, a set of twelve equally weighted tones with the ordering of which we come to know as serialism or tone rows. Certainly one of the earliest things to come out of this period. Many people are still using this particular approach toward composition. There is a modification of this which we sometime refer to as total organization, where you take a mathematical set of numbers and apply it not only to the notes that you use, but to the dynamics, rhythmic patterns, etc. This is certainly another thing that contemporary composers are doing.

Most importantly for the present I think we have quite a new emphasis on what I call sound-oriented music or athematic music. This is music which you don't listen for tunes, for melodies, for themes, you listen for timbres, for particular tone colors which move in a kind of mass way from one tone timbre to another, in which the organizing factor is not the tune, not the melody, not the theme but simply the motion of one sound object to another one. This is most easily seen in the new development of electronic music although it is certainly showing up in orchestral music and choral music as well.

Atonality which went along with the use of the twelve equal tone scale has long been with us and certainly will be with us into the foreseeable future. This is the negation of tonality in the conventional classical sense and its replacement by other principles of musical organization.

We have now injected into serious music various improvisatory elements where players are given little projects in the course of a piece which involve playing with a set of notes perhaps in whatever way they feel like utilizing these tones. This is very much a part of contemporary music where players are given a certain amount of discretion the way they use the notes. The notes aren't written down in particular rhythms or in particular order. They are simply asked to play these notes however they feel like it and the way which they feel these notes fit into the total composition being rendered.

We have certainly a continuation of this large element of rhythmic freedom which came along toward the end of the nineteenth century with Stravinsky and others. This is again very much a part and certainly spills over eventually into this total freedom of improvisation that we have in much of contemporary music. Certainly this emphasis on the less vocal kind of melody in that music which is theme oriented we have instead of the rather gentle plain-song type, conjunct melodic lines, a great deal of angular and less vocal kind of melodic writing. We have a high dissonance content in the music of our day. As Mr. Wyner pointed out, composers are pretty versatile people and they really can pitch their music on any level they want including the most comfortable nineteenth century style to the most advanced among art kind of writing. But if they want to get pretty far out then they can throw in as much dissonance as they want.

Finally there is an awful lot of work going on in this newest of media, the electronic music medium, which I find so exciting. This is I am sure you will find coming more and more into use as time goes on.

These are a few of the things that are occupying composers at the present time. Perhaps Mr. Wyner can add to this.

Yehudi Wyner:

Not very easily. It's a very comprehensive and well presented list. I'd like to depart for a moment from a direct answer to the question, and go back perhaps for a little bit as to why this rhythmic freedom, why the indulgence in improvisatory groups and why the electronic medium.

First of all, as to matters of improvisation, rhythmic freedom and the involvement of the performer. It seems to me that most composers of the last twenty or twenty-five years have very clearly realized a certain futility, a certain desperation, a certain lack of contact. The futility of the communication they were trying to make with the large audience. Those of you who feel that people like Babbitt, Carter, Boulez and Stockhausen are intellectual disassociated monsters, cultivating some kind of illusion, castle in the air, are very much mistaken. These are artists who wish above all to make contact. At the same time they wish to make contact on the basis of their own complicated and uncompromising thought. None the less, they are not stupid. Carter is desperately unhappy when a piece of his on which he spent two years, and put all of his heart and mind into meets with a response of an audience completely uncomprehending. The same kind of a thing with a man like Boulez. It seems to me no accident that an artist as refined, as creative, as brilliant and as versatile as he should give up composition, as he seems to have done during the last eight years or so for a much more communicative and immediately accessible medium, conducting.

It is not all just for the glory of the ego. It is also just the feeling that he wants to make contact and experience the love that comes from making music and having it appreciated.

This business of contact, then, is terribly important. One cannot exist always in an ivory tower. No question. And now the possibility at least of contacting one's performers comes up. Why else give them improvisatory schemes to do. It's a way of giving them a responsibility, a profit-sharing if you like. YOU do this; you'll share in the growth of the company. You make a successful improvisation, we'll work together on this community enterprise and we work together as people. I don't have to work in an isolated chamber somewhere like a monk.

So to some extent the growth of improvisatory groups has been part of this aspect of contact. Another indication of this contact, its desirability, is the whole field of something I would like to talk more about, mixed-media or intermedia. This really being an up-dating, if you like, of all the old operatic ideals which would encompass

under one roof all **the** disciplines of scenic design, of lighting, of acting, of music, of orchestral color and play, and of course, even for the visionary, the mystic, visionaries such as Scriabin, matters of light, matters of odor, fragrances, as well.

Mixed-media now is a very, very hot item. Partially because technology is ready for it. It's very clear that anything that can be imagined can be executed these days. And partially again because it seems that no single art is having the impact, the total impact, on its audience **that** any artist would like. The artist wants to contact his audience. Everyone of them that I know, even the ones who are arrogant and say I don't want to. Just take his temperature and you know what's doing. And inter-media is not just another of these fantasies but an out-growth again of this previously stultified lack of contact. Because, by somehow allying themselves one with another, one establishes a community of **the** arts not only which amplify each other but talk to each other and contribute to each other and also manage with many tentacles to grab the audience.

Hazzan Rosenbaum:

Yehudi, you gave a marvelous explanation of **the** unplotted kind of music and the unplotted kind of response which performers are asked to do as their contribution to the creation of the work. I ask you, since this is not only true in music but it's happening as well in **the** theater-you go to a show and the actors are improvising all the time. It's true in many other art forms, as well. What becomes of the word "Art?" What becomes of Art if every player is told from here to here you go out, come back, scratch your head, play a tune, sing it, grunt it, don't do anything whatever moves you at **the** time. While it may be a fulfilling experience for the performer, what of the nature of art? I know that is a formalized word and you may object to it but nevertheless I think it is a reasonable word.

Yehudi Wyner:

First of all, Art is anything that the artist decides to do. I think it is Marshall MacLuhen **who** said that anything you put a frame around becomes art. If you don't think **that's** true, try it sometime. Just take yourself **a** little frame into the outdoors, like a camera lens and isolate anything and you will suddenly see a pattern emerge. You will see things isolated-whether it is a car dump, a garbage pail, or set of trees, or anything. It's the artist's job to put **the** frame around something and to re-arrange it if you like. But any of **these** things which you describe **a** little derisively, Sam, the grunts and the groans, the scratching and **the** fall-out **that** follows it-all these things can easily be part of art.

Don't forget **that** it was Picasso who made **that** wonderful portrait of **the** bull out of a bicycle **seat** and **the** bicycle handlebars. Also, Picasso who said there are vitamins in **the** garbage. And he wasn't kidding.

Any of you **who** doubt this, should read about **the** new Japanese garbage processing machine, by **the way**, which produces building materials out of a high-compression engine which smashes down any kind of garbage into a compressed block and then is treated with asphalt and then you go and build with it.

To return to **the** question. What happens to Art?

Dr. Barlow:

I am inclined to agree with Mr. Wyner that certainly part of the ferment of the times is this very idea of putting a frame around something which may be quite **accidentally** oriented and arranged and calling it art. What I object to in this respect is for a person to organize something like this, a happening, and then sign his name to

it. I don't believe this is his product at all. I think this leaves art to those who are willing to work in a context of discipline. I don't think you **have** art in the highest sense until you have this sense of working with materials, whether they are plastic materials, sound materials or ideas. I think that unless they are ordered, in some kind of a disciplined way, you don't have fundamentally **what** I call a work of art. I don't think you have art until you have a man who is willing to sign his name to something that he has put together according to his highest concept of esthetic validity.

This is not to say that there isn't a place for the unplanned happening but at the same time for a man to sign his name to something, it must be disciplined.

Yehudi Wyner:

I very much agree with Dr. Barlow. The circumstance about this kind of **art**-happenings, improvisations, etc. is the fact that we are rather at the beginning of a process. I would urge you to see it as part of a historical pattern which is reiterating itself after many years.

For example, any of you have heard the beginnings of opera. I don't mean Monteverdi which is already 1608 or so. I mean the works of Perry and Cachini and other Florentine camarata who decided to revive the notion of the sung Greek drama. Through an entire series of mistakes, by **the** way, all these very strong intellectual foundations that they founded the opera on were mistaken. They were all misconceptions.

None the less, the actual works of these boys is as dreary as can be-experimental, searching and, I would say, unformed. Do you think, for example, at the beginning of the time that **the** whole style of the Comedie del Arte, the Italian method of improvisatory techniques, that in early stages of this, that anybody would, that any responsible artist would sign his name to it? I think not.

I think that this is perhaps the problem that people are willing to take credit for just happenings before the style has really arrived, before it is really formed. But I would urge you to think about, to accept my word, that a style of improvisation, a style of happening and an increased content is emerging from these happenings, from these organizational, from these happenings and group operations. One can begin to expect a certain increasing organization, a certain predictability and also an increasing depth of content.

My experience has been that any of the wild boys who come and begin with, first, these happenings and improvisations, which are first an expression of rebellion against **the** establishment, that when they begin this way, they may be entirely rebellious and adolescent, childish in rage. But any of them who are destined to become artists, any of them who have really artistic temperment, whatever that means, and ambition, very rapidly begin to patternize these things, to infuse certain guarantees that there will be a certain artistic constant and that things are not so accidental, so gratuitous.

I am very optimistic about the process of improvisations and happenings. What was very silly and disorganized ten years ago, has by now become a very interesting and often very absorbing musical process.

By the way, I would like to add that generally it doesn't **seem** to function very well all by itself. It's wonderful in concert with another art. But this is not unusual. Some of the most important of the musical developments in the history of art have taken place in dramatic music, as part of another art anyway, contributing to a drama. The Wagnerian school, for example, was inconceivable without its being part of a drama.

Hazzan Rosenbaum:

Even religious music is part of a drama, too, in its own sense.

Yehudi Wyner:

I think the longer we look into things the more we find dramatic music and religious music are really the same things.

Dr. Barlow:

I know that this discussion is on music generally. As a visitor to this convention which I have found extremely fascinating as a non-Jew. I would like to make a comment about the music in relation to the synagogue. I know this is more apropos to this afternoon's discussion. I would like to make a very simple and rather homely comparison here, so far as music in the church is concerned. I use the term church very generally to include all branches of the church. I like to think of music as a kind of three layer sandwich. In the middle we have, coming straight down from the 19th century comfortable idiom that we all think so appropriate for religious music, this rather comfortable style, which we all like to think of in connection with religious music. On one side of this middle layer of the sandwich we have the pop contemporary elements which involve the folk songs, jazz, rock, etc. which kind of follow a parallel path to this middle layer of the sandwich. On the other side of the sandwich we have what I call the serious contemporary style with which Mr. Wyner and I are very much involved and I would like merely to remark that during this convention we have had very good example of this nineteenth century typical romantic kind of religious music and we have had an example of the popular contemporary, but we have really not had a chance to sample religious music of the serious contemporary sort. I've been looking at a very wonderful piece, called "Friday Evening Service" by my colleague, Yehudi Wyner, and I wish this might have been heard at this convention.

Hazzan Rosenbaum:

As a matter of fact it was heard several years ago when it came out. We are pleased and proud that usually, there is a bigger representation of serious contemporary music at our conventions.

Dr. Barlow, you have some examples on tape. Would you care to give them now? I think a lot of our people are familiar with the terms but perhaps not with the sounds. Do you think this would be an appropriate time?

Dr. Barlow:

I took time before I left Rochester to put down about five one minute examples which will let you hear what I mean by non-thematic music, sound oriented music, atonality.

The first one is a piece by the Italian composer, Legettie, called Atmospheres and simply is non-thematic-one sound moving to another. And now the same thing applied to **the** chorus in a piece by Yehuda Slosky, called "Three Poems"

Here is a **snatch** of a recent piece by another Polish composer, Penderecki, "St. Luke Passion"

Here is a piece with that kind of angular, melodic line I was speaking about, a piece by Boulez.

Finally, one example of electronic music: This happens to be a rather mild example. "Homage to Debussy."

Just a potpourri of what some of **the** composers are doing. I thought it might make a little more sense.

Hazzan Rosenbaum:

This music leads us directly to the question. All of us here are vocal performers and **the** question is: Why is modern **music** so extremely difficult to perform? Why is such a high degree of competence and skill necessary? Obviously the nature of it,

but why do people have to express themselves in such complicated fashion?. I don't know if that's a fair question but it is a question which occurs to us **when we have a piece of music**. When you look at it, you are discouraged before you start.

Yehudi Wyner:

My feeling is that when the music is excessively difficult it already bespeaks the end of an age. This kind of thing is usually called scholasticism. Scholasticism in history can be a very good thing. My own feeling is that it is not the real heart of art. It really isn't **what** should **be**. Art should not be that difficult; that specialized. I feel that again these people who are interested in improvisatory techniques have finally recognized this.

For example, now if a rather difficult and flexible melodic line is suggested by the composer, he may very well not write out the notes, exactly. He will write out a configuration; he will write out a contour. Since because of the indifference created in **the** ear by the whole 12 tone circulation of tones has de-sensitized us to individual tones in many ways, rather than sensitizing us even more highly; it's done the opposite. Tones themselves, the individual recognition of a tone, doesn't count so much in this particular kind of music.

So a contour and a flexible rhythm and a general attitude about the particular phrase being sung will do. That can be done by any vocalist. One finds also that mastery of one's instrument in improvisatory groups may be fine but it is not obligatory. You can find people improvising very well with somewhat less than a Chopin etude type of mastery of the piano or a Mendelssohn violin concerto-mastery of the fiddle.

Dr. Barlow:

I really can't add too much to Mr. Wyner's answer except that music history shows that there has always been a search for new ways of playing, new performance standards, somehow stretching the capabilities of **the** performer. This has always been going on. We only have more of the same today. I certainly couldn't agree more with Mr. Wyner that there really is no point in throwing all sorts of obstacles in the path of the performer. Difficulty for difficulty's sake simply doesn't make any sense.

On the other hand, composers are searching for new modes of expression and frequently this does call for what initially may seem to be out of the ordinary realm of performing capability. In many instances performers will eventually learn how to meet the composer's demands and this will only result in the complete enrichment so far as the performer is concerned. I think I mainly agree with Mr. Wyner in this respect.

Yehudi Wyner:

In the early days of the century everybody said the style is so new the performers will eventually catch up to it the way they caught up to Beethoven and **the new** Wagnerism and the way in the earlier days, they caught up to the new elegant style of Haydn and Mozart. But this didn't happen. There was something resistant, recalcitrant about the style itself, it seems to me.

We do have the Romundt's, the Paul Zukofsky's and the Charles Rosen's and the E. Z. Blackwood's who were able easily to read all this music and to play it. But it has never become the bread and butter that previous music has become. It has always been the exceptional peacock that has been able to strut its remarkable feathers before an audience and say look at me, I really can play the Concord Sonata of Chales Ives, that kind of thing.

There is something and this is part of the reaction. Also it's part of the thing which threw people into the electronic camp. Not merely a positive thing. Often, you know, any new development in art is not just a positive quest for something, but also is a rejection of something. If you read something-Andre Malroux's book, "The Museum without Walls," you see how much he speaks of art being based on art, of art being based on a reaction, not just a positive desire to do something.

Electronic composers very often found that their kind of complicated, inter-relationships thoughts couldn't be expressed properly by human performers. I know Babbitt feels this way very, very much. His kind-of complicated relationships can only be expressed properly by a machine. Does that mean his thoughts are machine-like? Of course, not.

Dr. Barlow:

A final remark here. It should he said there is developing, as Mr. Wyner suggested, a race or breed of performing specialists who can handle the problems of contemporary music. This is very true in Europe. There are performing groups of contemporary music like the Strassberg Percussion Ensemble that go around Europe all year round performing this music and this is music which other groups simply are incapable of performing. They haven't reached that level of performance. The same thing I think is true to some extent in the United States.

Hazzan Rosenbaum:

I'd like to combine two questions as our final question: Are there any criteria by which we can separate the chaff from the wheat, the fads and false from the truly artistic? Are there some guidelines? As a passing thought, what will the people of the twenty-first century consider the sweetest fruits of our creativity? What do you think of today's music? Which of it will endure?

Dr. Barlow:

That's a tough one. I would like to ask another question: How are we ever going to hear all the new music that's being written much less try to evaluate it? If you remember that there are at least 500 serious composers in New York City alone who are writing music, it becomes more than a full time operation for the available performing resources to play all this music. Any one given individual gets a chance to hear only a very small proportion of all this new music that's being written. I really take a kind of discouraged view of this problem. I think in the first place there has been a great decline of musical criticism. The age of great music critics I think is gone. We had them in the nineteenth century and in the early twentieth century. But in this age when it's even difficult to define what we mean by contemporary music, the styles are so varied, I think it is literally impossible for a critic to keep on top of everything that is happening, much less to try to fit it into what has been going on. In order to evaluate something you have to line it up alongside of something with which to compare it. You have to have a norm. If the norm has vanished, nothing in the way of a stable style has emerged out of this period, since the middle of the nineteenth century. I really think it is almost a hopeless task. I may be too discouraging about this but this is the way I more or less feel about it.

Before I go on to try to tell you what I think is going to endure I will throw the ball to Mr. Wyner.

Yehudi Wyner:

I think in talking about the failure of musical criticism, Dr. Barlow has touched on an answer. He has really suggested the most important answer to your question

of separating the wheat from the chaff. If the specialists can't do it, how can we, poor laymen, do it?

Hindemith used to speak of composition and the life of the composer as sometimes being the life of a jungle animal, in a sense, survival of the fittest. The whole business of being an artist is very much like being an animal in the jungle. There is nobody really to protect you when your work is exposed nor to protect you from the predatory critics or the predatory people who want to take that work apart.

I think we simply have to trust the people that survive in the field to some extent. Persistence, people who are serious enough to plow their own field for a long enough time for it to produce crops for us. So very often we ourselves as professionals may allow ourselves to get excited about a new thing appearing in art. More often I think we just hold off a year or two.

For example, if you would have asked some of us ten years ago what the seriousness of John Cage was, I think we would have said he is a big joker in a deck of cards. We realize today that the deck has 53 legitimate cards and that John Cage is not a joker. John Cage is as serious an artist as this century has produced. Even though his message may be that art shouldn't be taken so seriously! that art cannot bear the weight of the message that other artists feel it should be given. No man can really dedicate his life to nonsense like that, especially an intelligent man. We begin to see in many different ways the fruits of what he had to say. Even if he wasn't the person who applied them most artistically, none the less he has proven himself to be a very important artist.

Dr. Barlow:

I would just add here that I think the answer to this question of what will endure and how we evaluate what we hear is pretty much tied up with the question of what will be the future of the performance of music itself, in, let us say, the twenty-first century?

I think it is already evident that perhaps the symphony orchestra as a viable organization is on the way out. Maybe, as Bernstein has suggested, it may be that in twenty or fifty years from now there will be two orchestras-one on the East Coast and one on the West Coast and this opportunity for performing orchestra music will simply vanish as we have known it in the past.

Hazzan Rosenbaum:

Dr. Barlow, we, you and I, live in a community that had a first rate orchestra for many years and next to a community (Buffalo) with a first rate orchestra. There is talk now of keeping them alive by perhaps combining them. Something which the musicians and many people oppose. So this is not something in the future. Perhaps New York people who have all the riches of several orchestras to listen to all the time are not aware of the demise. There is no question that the Rochester Orchestra is on its way out and probably the Buffalo orchestra as well.

Yehudi Wyner:

New York has one orchestra. The rest are pick up groups or visiting orchestras.

Dr. Barlow:

What I wanted to point out I think this question is interwound with the other one of what the future of performing music itself. I think we are going to have music continuing in our churches and I hope this will be one avenue where we serious composers can really plot a course for the future and certainly I think this we ought to be doing.

Yehudi Wyner:

First, in agreement about the decline of concert life which I find in my travels with the Bach Aria Group is something reported by managers all over the country. It is rather sad but they all say we are going to have to put these concerts for all our groups, community concerts and other performing groups into the next smaller hall. People aren't coming any more. They don't have an explanation yet. But my feeling is that this music, the whole business of nineteenth century and eighteenth century feeling that music can bear a great and relevant message for the changing times of today finally has hit the snag which we predicted for a long time. It isn't as relevant as we thought it was. There is an entirely different kind of music, a different attitude towards what music can do that is coming up now and it is not happening in the concert hall.

Where is it going to happen? I think it may happen in an entirely different media. First of all, electronic media, no question about how important that's going to be. I think also there will be arenas and theaters developed for mixed media, inter-media, using many different kinds of stimulus, vocal and visual, etc. in which music will play a part but certainly not the exclusive part and in which also I think music will act upon you physically much more than it does. I think the premonition that some of you parents have-kids are playing the rock and roll music too loud; I'm going deaf-is already a sign of what's happening. That music is acting on people physically and I, who love to be in the middle of that, must confess to you that I love it!

Hazzan Rosenbaum:

I'm sure you'd like me to express your thanks as I do to Dr. Barlow and to Yehudi Weiner.

Thank you, gentlemen for a very interesting and enlightening hour. I am certain that those who have listened here want me to express their thanks to you both; and I am pleased to do it now.

TUESDAY, MAY 7, 1969

Afternoon Session

Panel Discussion "C"

"The State of Religious Music"

Hazzan Michal Hammerman:

Friends, so that we might get started I shall go right into the panel discussion for this afternoon which is, "The State of Religious Music," and introduce our esteemed panel.

First, we have Dr. Alfred Bichsel who has his doctorate from the University of Strassberg. He is a Professor of Music at Colgate-Rochester Divinity School: Chairman of the Church Music Department, Eastman School of Music and also serves as Assistant Pastor at St. Matthews Lutheran Church in Rochester.

We have my very dear friend, Herbert Fromm, who was born in Bavaria, studied at the State Academy of Music in Munich where he was a member of the Master Class in Composition. From 1930-1933 he conducted opera at the civic theaters of Viofeld and Wurtzberg. He came to this country in 1937, was Music Director at Temple Beth Zion in Buffalo, for four years and then he came to Boston in 1941 where he has been Music Director and organist of Temple Israel ever since. His compositions include works for orchestra, chamber music, cantatas, songs, organ works and a great number of liturgical works. Much of his music has been published and some of it is available on recordings. In 1945 he won the first Ernest Bloch award for a cantata, "Song of Miriam." In 1966 he was given an honorary Doctor of Letters from Leslie College in Cambridge.

Our next guest, needs no introduction, but I shall give a few points just for the record. We all know that Hazzan Saul Meisels was a student of A. W. Binder and Max Helfmann. For more than twenty-eight years he has been the Hazzan of Temple on the Heights, Cleveland Heights, Ohio, The former president of the Cantors Assembly; talented and much sought after concert artist, an experimenter, an innovator, a performer of everything good in old and new Jewish music.

Hazzan Rosenbaum;

Thank you very much Michal. Before we begin, I must express publicly my debt and my gratitude to the two gentlemen who accompanied me here from Rochester, Dr. Bichsel of this panel and Dr. Barlow who spoke on the earlier panel. Their sincerity and their loyalty and devotion to this idea and to the general idea of the worship of God through music is of such great nature that even if we are separated by our individual churches and synagogues, we are united, I think, in a greater universal world of devoting our lives to the praise of God. The longer I associate with them, the more I realize how narrow and how short is the gap which presently separates us. Men of good will and men who are united in a profession are united regardless of the church to which they go or the synagogue which they attend. It is a pleasure to have them here and I am deeply grateful that they took the time away from their students and their work to come here and to spend time with us.

I don't mean to slight Mr. Fromm, who of course, also deserves every accolade we can give him. But he is a Jew; he should be here, the other two perhaps could be doing other things and I am sure he understands my point. As far as Hazzan Meisels is concerned, I couldn't keep him away.

Gentlemen, I am going to ask you if you would follow the same procedure and begin with a very brief statement on the purpose of our panel which is, "What is the state of religious music today?" I'll begin with Dr. Bichsel:

Dr. Bichsel:

Before answering your question, I, too, would like to recognize my debt to Sam Rosenbaum. In coming to Rochester in 1960 to assume a new and to establish a new curriculum, I sought out the advice and also the help of the leading musicians of various denominations, of the Catholic community, of the Jewish community as well as the Protestant community with which I am affiliated. I must say that probably the most rewarding association has been mine with Sam because we have worked together and have done programs at his Temple Beth El. In fact, we gave the first Rochester performance of the Chichester Psalms at Temple Beth El and we had the honor not only of doing that there but of being the first to perform it with the reduced instrumentation anywhere. So, this association has been particularly meaningful to me. I feel that I am no stranger to this gathering (because, again, through his intercession, I was able to bring my Eastman Polyphonic Choir here. I believe it was in 1965 when we presented a program called "Music of Faith." So thank you very much for inviting us to come here again.

As far as the question is concerned, one cannot draw conclusions that would fit all categories and denominations. Conditions are too varied for that. Liturgical traditions and backgrounds are also too diversified to make any generalizations. However, as I look at the situation it seems as if all of us suffer from one common ailment, generally. I think some of this stems from diminishing standards and sometimes mediocre levels of performance. This applies also to some who compose as well as some who perform.

Somehow or other our good composers have been constrained to write for the secular calling and sometimes, even among our best composers, the works that they leave for the religious field is not always the best of their labors. As far as performers are concerned, I can only speak for some of our own situation and here again it is a question of what I call poor stewardship on the part of many congregations who are not willing to expend the necessary funds for improving the level of performance. In this day and age, in the twentieth century, you get just exactly what you pay for. If you want to pay little or nothing, you can expect just that in return. Whether this is true in your particular situation or not, I know that in too many instances in some of the churches, both Protestant and Catholic, this is the situation that obtains.

In the same connection, one of the chief difficulties that we are facing today, all of us, we are being affected by the revolution of our youth. Whether this revolution takes the form of disobedience or more constructively, the desire of our youth for recognition for their mode of expression. This is one of the problems that all of us face no matter what denomination is involved. It is a common problem and it is one that we cannot sweep under the rug and try to forget. You cannot stick your head in the sand and say it isn't there because it is there and we are going to have to do something about it.

Mt. Fromm:

In order to state it in my own experience, I would like to limit myself to the state of synagogue music in America today. My first impulse is to say that the music of the American synagogue has been enormously enriched by the contributions of contemporary composers who write on a high professional level and in many cases with full understanding of the liturgical purpose of their music.

On second thought I have to admit that at present we are faced with a confusing situation where serious and semi-serious music try to exist side by side. This is a new development which, I suppose, has led to today's symposium. Compounding the issue is the old, and I am tempted to say, almost venerable problem of the congregant who wants to hear nothing but what he calls traditional music, meaning more or less, the East-European cantorial chants in the *Ahava Raba* mode and the choral music of the nineteenth century.

Turning to serious music first, it is obvious that our new composers write in a style different from Sulzer, Lewandowsky, Gerowitch and Novakowsky. We are children of our time, just as the nineteenth century composer was a child of his time. If, in quest for the purest possible Jewish music, we should attempt to isolate ourselves from our time, we would have to turn exclusively to the unaccompanied recitative. Without denying its high musical value and proper place in the service, we must acknowledge a long Jewish history within the western world. Our years have been steeped in the harmonic and contrapontal devices of western music. We would no longer be satisfied with nothing but unaccompanied chants. We live in a world which influences our daily lives in an untold number of ways. Our creative effort cannot be sealed off in a separate capsule.

As for me, trying to resolve the conflict between the Jewish heritage and western music presents a challenge which strikes a musical spark. It is this friction which lights my match. However immersed we are in the life of our environment we are still free to make a choice, what to accept and what to reject. This choice is conditioned by the individual's taste and cultural background which brings me to the question of semi-serious music in a religious service.

I confess freely that jazz and rock are alien to me in the context of worship. As far as I can see these media appeal to young minds groping for a religious experience in terms of their own musical language. But such a limited vocabulary will hardly fulfill the need of a mature worshiper.

My own musical upbringing made it qualify me from an unbiased judgment. All I can depend on is the works of the music as such. Here I say without hesitation that I see no signs of permanence in the perishable textures of jazz and rock as they appear today.

The argument has been heard that in former centuries secular music also crept into the church and has stayed there ever since. This is true. But two points must be considered. The popular tunes at that time had an intrinsic musical value and the composers taking them into the church clothed them in the splendid brocade of a highly developed musical art. What emerged was nothing less than the choral of Johann Sebastian Bach.

Yet based on this historic evidence I would not deny the possibility that in the hands of a good and sensitive composer certain traits of today's popular music, not necessarily its melodic element, may be integrated into the liturgical musical style of the future.

That we are concerned with the relevance of our musical vocation is self evident. But we must understand that relevance is an evasive term which cannot be defined to everyone's satisfaction. What is relevant to me might not be relevant to you. Nevertheless, it seems to me, that what is good and well made will have a relevance at all times. Our basic prayers may serve as an example. Their broad human content poured into the fireproof mold of strong and simple language has withstood the changing tide of our tumultuous history with amazing fortitude.

I am not sure that anyone today can produce such solidity in music. Be that as it may, I expect the liturgical composer to strive for lasting values and not to allow himself to be pulled down by the leveling tastes of the masses. He should

remember the Hebrew sentence written on many of our Torah arks: "*Da lifnei mi ata omed.*" "Know before Whom you are standing." If you think that God is dead, you are standing before nobody and you are free to do as you please. If you think otherwise, only the most dedicated effort will suffice.

Hazzan Saul Meisels:

I approach the answer to this question with mixed feelings. On the one hand, we have never had such large and rich congregations as we have now, so many carefully and well-trained hazzanim, so much affluence, so much music that has been published, so many publishers that stand ready to publish and so many composers that stand ready to compose and yet we find that we still have a great deal of poor music being performed poorly and good music being performed poorly. We don't have enough people to study and to work and to improvise. We don't have any audiences and we don't have congregations that are willing to spend money. Without finances, without audiences the arts must suffer.

I am going to read two or three sentences from an editorial. "It is to man's discredit that his most creative works are those he supports most reluctantly. The mellow sounds of a symphony, the brush strokes of a master, the superb dialogue of a Shakespeare play — to experience these is to taste the zenith of man's abilities. But proportionately few people make the arts a meaningful part of their lives and fewer provide the financial sustenance that permit them to endure. Unless more can be done to increase the audiences and to find new sources of income the arts will be in trouble in this country. Fashionable as it is to pay lip service to the arts, the facts show that they are strong and meaningful factor in the *lives* of perhaps as few as one per cent of all Americans. The neglect of the arts leads to a lowering of society's standards in general."

I say that if the hazzan can put enough pressure, can win over, can sell the idea to his rabbi, to his board of directors, to his religious committee, to create funds, to be able to pay for good choirs, good singers and to be able to have them properly and well rehearsed, good music can be found.

I say that if we are not going to perform music, publishers will not print it. If we are not going to go to a composer and pay him a commission for writing music, music will not be composed. It is a vicious cycle. The hazzan, the synagogue that finances the hazzan and his music, the publisher and the composer have to be as one. Until we see to it that finances are made available and composers invited to compose and performances are given of these works, whether they are experimental, whether they are new or old, given an opportunity to be heard, we will not have publishers nor will we have an improvement and a growth in our music. Without new music in the synagogue, music will die.

Hazzan Rosenbaum:

I should like to lead you to another field of investigation. Mr. Fromm leads us into it very well in his quotation of the legend that was at one time found at the top of the ark: "*Da lifnei mi ata omed.*" This morning I said that we are living in a new world, however, something has happened in our own time that has changed that legend. That is, very wisely, I think, the Conservative Movement turned the cantor around and he now stands in front of the congregation. Is it not equally vital that he, too, should remember: "*Da lifnei mi ata omed?*" That he should know before whom he stands? As well as standing before the Almighty he stands before a congregation of worshippers. This brings me to the question, For whom do we create music in the service? Is it for the cantor, choir or performer? (And I use that word only generically here.) Is it for the sake of the composer, for the sake of the congregation or could it be for the sake of God?

Mr. Fromm:

As a composer I am primarily led to write as well as I can. If I have given my best effort, I hope to have served God and in serving God I hope to have served the congregation. It's just as simple as that. A composer has no particular audience in mind. I think a true composer will make the highest demands of his own abilities.

Dr. Bichsel:

It seems to me that the answer to this particular question might be phrased that it is intended for all. You mentioned specifically is it intended for the composer, the performer, or the congregation or God. In this connection I think of the title page that Bach wrote in the "Orgel Blichlein" (The Little Organ Book). He wrote on that title page, "For the Glory of the most high God and for the instruction of my neighbor." The composer has an obligation to bring his sacrifice of praise to God and at the same time, if it is a good work of art, it will edify his neighbor, who is also a fellow worshipper.

In connection with that I think the performers have a serious obligation there, too. It is awfully difficult for me to conceive of a performer whether he is a chorister, whether an organist or whether he is a hazzan, standing, you might say, in the role of the congregation. Because the congregation cannot fulfill certain requirements. Humanity simply doesn't give everybody good voices. So you might say the congregation has vested its authority in the chief singer as he was called in the Old Testament. His responsibility then is to act in their behalf. It is very difficult for me to consider a substitute who would be an organist or other substitutes who would be choristers who, to begin with, do not have faith. I think probably that's one of the most important requisites. They too often, are not just being hired or performers, but are acting in behalf of the congregation. If you are going to act in behalf of the congregation, you must be one of the faithful.

Hazzan Rosenbaum:

I think Dr. Bichsel has just given us a beautiful definition of Sheliah Tsibbur.

Hazzan Meisels:

I think that composers, if they are good composers, if they are sincere people, write in order to glorify the word of God. I think that a good composer is not interested merely in selling something. Unfortunately we do have a lot of music that we think will sell something to our audience. We, hazzanim, very often fall for a little tune, fall for a little rhythmic pattern. We twist something into making it popular so that we will make a personal hit with the congregation. We forget sometimes and at those moments that we are standing before God.

I think that the hazzan who stands before the Ark reveals all his soul. As Professor Heschel says, the art of being a cantor involves the depth, the richness and integrity of personal existence. I think if we understand our mission properly then we will choose the music that has truly spoken to God and that truly speaks to God.

Hazzan Rosenbaum:

I would think, then, that we all agree that both the singer and the composer and the congregation must have a pre-requisite of faith, of being sincere in what they are there to do before they can hope to achieve the fulfillment of why they have come.

Mr. Fromm brought up another point in his opening remarks which is the springboard for a further question, one which we have dealt with many times at previous

conferences. It's always possible to get new light on a question which troubles many of us. I think that sometimes Tradition can be likened to a friend, standing in the way. It's a friend but sometimes it gets in the way. What do we mean when we speak of Tradition in religious music? Does it mean that nothing new, only the most popular music of the past can be heard? How would we define that term, Tradition, in a relevant and realistic fashion?

Mr. Fromm:

I think I should refer you to what I have written as a composer to answer the question. I have two ways of writing for the service. I might take a Traditional turn of either European or Oriental origin and I might try to find a solution as a composer who has grown up in the western world, to treat it idiomatically.

I might also write a completely free composition by simply taking the text in hand, immersing myself in the text and coming to a completely personal approach. In this respect I would like to refer you to the greatest work in this respect which I think is Ernest's Bloch's "Avodat-HaKodesh," Ernest Bloch's sacred service which is nothing else but a completely personal grappling with his Jewish heritage as he feels it but without any reference to what Tradition has to offer. The work is no less great than anything else but it does lack, what I would call, a definitely liturgical quality. This quality I think can best be exemplified by composers who are associated with church or synagogue, who spend their lives within their walls and have, what I would call, an innate knack of just what goes.

Dr. Bichsel:

Tradition to me is very, very important. I am interested in history and I feel That Tradition is generally the springboard for new ideas. Before going to music I think all of us will recognize the fact that nuclear physics would not have evolved if there had not been classical tradition of physics. I think the same thing happened in music. Out of the great psalmody, especially of the synagogue, there grew the great body of Gregorian chant. That has been proved by many scholars such as Idelsohn, Stein and more recently Eric Werner. Out of the great body of psalmody of the synagogue grew the great body of plain-song.

From plain-song, medieval polyphony evolved beginning with the simple parallel organum and culminating in the *misa choralis* of the Renaissance. The popular Sanson which likewise evolved from plain-song now joins forces with polyphony to produce the tenor or counter-fermis mass. The madrigal, which was a reflection of the motet, begets the solo madrigal from which evolves not only the opera but the sacred cantata and the oratorio. Need I go further? You can trace it right down to the present day, in exactly the same way. Tradition is the springboard for new ideas. We had a marvelous example of that in a program that we did Sunday night in Rochester. It was a program of sacred and contemporary sacred music of the three faiths, Jewish, Catholic and Protestant. Among these were some organ pieces by excellent composers. I detected in all of these organ pieces, two of these organ pieces which were not specifically related to something, but I detected in them, particularly in "The Feast of Weeks" by Sam Adler, the thread of some folk tunes. In Anton Eiler's four movements of the "Infesto Corpus Christi." I detect the Gregorian themes, particularly in the last movement. So we had representatives of all three faiths in organ composition and these were dependent literally, you might say, on Tradition. They are brand new works. So in my opinion tradition is the spring board for new ideas, particularly in sacred music.

Hazzan Meisels:

I want to re-read for you, just to remind you of the question as **it** is 'posed to us. What does Tradition mean here? Does it mean that nothing new, only the most popular music of the past can be heard?

As you know, in the synagogue we were enriched for several hundred years by a traditional music which we call **Nusah HaTefillah**. These given prayer modes are magnificent melodies and keep a sort of chain, a foundation for us with our past. If we choose to call that Tradition, fine. I don't think that these given prayer-motifs which are part of our tradition of the synagogue should be replaced, should be given away, should be taken away. I think where those nuschaot are harmonized they should be harmonized traditionally. We have had many examples of modern composers who have re-harmonized **nusah hatefillah** very effectively without using the western harmonies that were used in the past. Achmn showed us the way and others.

We have also a number of **MiSinai** tunes which have become part of our tradition which, some of which, many of which, are worthy of retaining. I do not think that only the most popular melodies of the past should be retained. There are many prayers in our service which are not tied to a given prayer-motif and which do not have a given melody. Many of the prayers which today are being sung through the entire text like the psalms, the Kabbalat Shabbat, where we only had the beginning and the end and now are being sung in their entirety. I think the composer should be free today to compose those.

We ought to try to keep as much of Tradition. Wherever possible, treat it as carefully as possible. There is still enough room for new expressions to enter the synagogue.

Hazzan Rosenbaum:

I should like to expand on that question for one moment. Saul spoke of that word, Tradition — traditional **nuschaot**, traditional modes to which we must set our improvisation, be they on the pulpit or for the composer at home in his studio. The question, however, is more difficult for Jewish worship than it is for Christian worship. They, too, have a **nusach** and it is the Gregorian chant. But the Gregorian chant developed primarily in one area. The Christian world was not scattered all over the world as the Jewish world was. As a result, we know pretty well what Gregorian chant is and what it was. However, when the communities of the whole world were gathered in Israel after the establishment of the State, we found that there are at least 72 different strains of Jewish Tradition. What is traditional for me might not be traditional for someone who comes from where Saul's parents come from. We have a little more difficult job of deciding what is Tradition. If we go into a Yeminite synagogue we might be astounded that we will not hear **Ahavat Rabah** mode or many of the other modes, on the other hand, we will hear many modes that we don't hear in our own synagogues.

I would, therefore, recommend to you Mr. Fromm's definition that we should be guided by liturgical propriety (I don't know if he used that word).

Hazzan Meisels:

I could not go along with that completely, Sam. We are dealing with Ashkenazic congregations. We are talking for ours, not for the whole world, about **nusach** tradition. When I talked about **nusach** I meant our Ashkenazic Tradition. For the Ashkenazic community I would still say that the **nusach hatefillah** is valid and should be continued.

Hazzan Rosenbaum:

It is well known that in ancient times all of classical music developed because of the leadership of the church. From church music developed classical music. And

the church was the inspirer, the innovator in all the arts. I have a fear that neither the church, nor the synagogue, which never had the impetus nor the money to do this, are no longer in the forefront of the arts. I would ask you why you think that is?

Dr. Bichsel:

The axis of culture has shifted to the secular from the sacred. As you mentioned, in ancient times the entire cultural and social life of people had as its pivotal focus the religious life of these same people. Thus their non-spiritual activities were nevertheless miniatures of their religious thought or mirrors of their religious activities. For example, taking specifically this period of the Middle Ages. The tunes of the troubadour or the minesinger reflected the melodic contours and modal structure of medieval plain-song. The same thing can be said for the popular sanzon or the folksleid of the late Middle Ages and the Renaissance.

With the diminishing authority and the diminishing influence of the Church, since the time of the Reformation and going through the age of Pietism and the age of Enlightenment the cultural axis has shifted from a religious one to a secular one. The focus is no longer on the religious life so much as on secular life. So the forms have again reversed themselves and the secular forms are now influencing the church, as it were, or at least the music of the church.

Let me illustrate by a contrast. We mentioned before that the musical structure of a Renaissance madrigal reflects the musical structure of a sacred motet, whereas the structure of a Bach cantata with its recitatives, arias and choruses and orchestra is a reflection of the baroque Italian opera. As time progresses, as it does down to the present, this becomes more and more evident. Possibly, even the worst legacy was probably the nineteenth century when third and fourth-rate composers were turning out inferior sacred music in imitation of the first rate composers of opera and the symphony.

If some of the remarks were made this morning by our composers are true, particularly the one remark made by Wayne Barlow, perhaps now the future is going to shift back again. In fact, perhaps it is going to be the spiritual life that is again going to save the world from destruction and perhaps the cycle will be completed and that once more the spiritual life will come into its own and will again begin to influence the secular.

Mr. Fmmm:

What I would mainly say is that the question is not put in the right context, historically. The church was never a fountain of experimentation. It was the fountain of culture. Experimentation never had a field day in church and synagogue. You might ask how modern can liturgical music be? It will be hard to give you a water-proof definition but roughly I would say that any musical style that has found general acceptance will seep into church and synagogue most easily.

Let me point out a Mass by Stravinsky which was certainly conceived for practical purposes. It is short. It fits into the service. It was written, not in Stravinsky's twelve tone style. It was written in his neoclassic style. Dissonant, it is true, but it was still quite traditional, I don't know when it was published. I would say at least 20 years ago. It has never become part and parcel of the Catholic church service. This should set us to thinking.

Hazzan Rosenbaum:

As an interesting aside. Stravinsky was commissioned by an Italian church to write the Mass. When he sent it in, it was a very, very short work. The people had paid him a lot of money for it. They said, "Maestro, it is a wonderful work. Don't you think it's kind of short?" He answered: "It is short. I suggest you perform it twice."

Hazzan Meisels:

The synagogue really never was the fountain of inventiveness for 'the arts, certainly not for the visual or plastic arts. The synagogue, at best, inspired the creation of music and learning. I think the synagogue is still doing a very fine job of it. Certainly, whatever music that we want to look back at with pride, I think we can say the Warburgs gave a grant to Bloch of \$100,000 over a period of ten years to create a great work. He created it. David Puttermann has commissioned for over twenty-five years, through the synagogue, new works. Some of them will endure for a long time.

Lazar Weiner is a synagogue musician. Indirectly or directly his creations come from the synagogue. There are other men in the past years who have commissioned new works. Some of the composers, whether I mention their names or not, Davidson is a synagogue musician; Sholom Secunda is now a synagogue composer. Bugatch and others, Binder, were connected with the synagogue all their lives. Indirectly I, think that the synagogue, certainly in these last thirty-five, forty years of America has been a fountain of creation. Herbert Fromm, Freed, Kosakoff to name only a few.

Hazzan Rosenbaum:

We have time for one more question. Since we are all thinking in terms of the future and of the perfect world which religion would try to create, may I ask you to feel free to tell us what you would think the ideal service, would be in the synagogue or church.

Hazzan Meisels:

My ideal service would be if the service could be cut. The Sabbath morning service, instead of three or three and a quarter hours, could be cut to about an hour and a half, without interruption. To cut out at least one half of some of the things that have crept into the service that ruin what happens. My ideal would be if the worshipper learned how to follow the Hebrew text. My ideal service would be if the hazzan and the rabbi learned how to approach the service simply, directly and honestly.

I don't know whether the Conservative ritual will make it possible to do that kind of thing. In some congregations we cannot take the reading of the Torah which takes so long. In some congregations this matter of bringing up 7, 8, 9, in some cases, 10 people to the Torah, does not make for an ideal kind of service. The reading of the Torah for almost an hour by the Baal Koreh and the bar or bas mitzvah does not make for an ideal service which can hold the attention of the congregation and which can hold an atmosphere, a feeling of a congregant. I do not know truly how it can be done and I hope that some day it can be.

Mr. Fromm:

An ideal service to be described can only be done by me through personal experience in my own synagogue. The ideal service happens once a year. It is called the annual music service. It is completely music; no sermon. I am absolutely free to choose the music. It is a service to my taste. During the year I have to put up with inferior congregational responses which are quite unworthy, but cannot be routed out. In my whole year in serving the synagogue I look forward to this one day, the annual music service where I find full satisfaction. This is a miserable percentage of satisfaction.

Hazzan Rosenbaum:

I think I should like to take the prerogative to close the discussion with one comment. I think one of the great fallacies in American Jewish life was the institution of the annual Jewish music service. I, whether rightly or wrongly, have abolished the annual music service in our congregation for the past ten years. I think we should

have music worthy of the task at each service. There is no point in dragging out all of our great talents once a year, as a sort of museum piece, to show what can be done and then to neglect this talent and to neglect these great, great pieces and do the regular humdrum things every week. It is not always possible to be great but it is always possible to be honest and to try to be authentic. I think we were misled, not intentionally, because the annual Jewish Music Sabbath served originally to highlight Jewish music. Its intentions were good. I know that many of our colleagues from whom I don't hear all year, comes February, March, April, I get a program of a once-a-year music celebration. I would hope they would be doing this much more often than once a year; if not every Shabbat then certainly frequently during the year.

Perhaps it was improper of me to add this but our time has now drawn to a close. I am deeply grateful to the three men who graced the platform with me, Dr. Bischel. Mr. Fromm and our colleague, Hazzan Saul Meisels, for their thoughtfulness, for their honesty, for their perception, and for bringing us their thoughts on these subjects.

CONCERT WORKSHOP

The Sound of the Seventies

New Directions for Synagogue Music;

Which Shall We Take?

Hazzan Samuel Rosenbaum:

I should like to tell you what is going to happen now. Most of us who have been here all day have spent the time thinking about certain vexing problems. Not to get answers, but at least to expose the questions. Some of us have gotten some answers. We also feel that in addition *to* talking we ought to hear some music. Obviously, as Dr. Barlow pointed out very perceptively this morning, we have heard a great deal at this convention, more so than in the past, and are yet to hear tonight examples of traditional — eighteenth century, nineteenth century romantic music. Usually we have major contemporary works. This year it worked out that we had children's contemporary works but no major large scale works.

However, we felt that you should hear some of the sounds of our time. That's all they really will be, sounds. Pieces from some new works in which the techniques of which we spoke today are utilized. We are to have two short works by the American-Israeli composer, Issachar Miron. These are a setting of the Sheva Brachot which will be chanted by David Koussevitsky accompanied by four instrumentalists, and a setting to the prayer, "*Elohai Netzor*" by the same instrumental group and Hazzan David Koussevitsky. We are also to have an example of Mr. Fromm's creativity: **Two** short modern recitatives to be chanted by our friend, Hazzan Robert Zalkin.

We heard this morning talk of mixed-media, that is artistic forms that utilize more than sound or different kinds of sound than what we ordinarily call music. We are to have a piece by a very talented young man from the Julliard School of Music, Noah Krechfsky, who will play for a a piece, a religious piece, (He will tell us about it) for piano and tape recorder, and narrator.

We will have the pleasure of listening to Hazzan Moshe Taube sing for us a hazzanic recitative which you will all **agree** is hazzanic to its very bone because it is by the late great hazzan, Leib Glantz. I believe if we had had the opportunity to have the score (it's from his Slichot Service) in front of you, you would see that Glantz was trying with every ounce of his strength to wrestle with the problems that we are wrestling with here, to utilize new ideas, quarter tones and *shprich shtimme* and all the things that go with it and yet to remain within the framework of traditional nusach. I know that you will find it exciting and meaningful.

Finally, we are to have several selections from a remarkable Sabbath service in the modern idiom by the very talented composer, artist, conductor, Gershon Kingsley. Saul Meisels had the pleasure of doing this work in his own congregation. He and a number of people right from here, the delightful Sauler sisters and two of our colleagues will join together for extracts from Kingsley's "Sabbath '69."

And now, to the music.

AWARDS

Recipients of the Cantors Assembly of America's Tenth Annual Kavod Awards were:

Composer Reuven Kosakoff, in recognition of a long and multifaceted career devoted to the creation of music for the Jewish people and in appreciation of the boundless energy and outstanding musical talent with which he enriched the entire gamut of Jewish musical expression.

Hazzan Samuel Vigoda in recognition of more than four decades devoted to Hazzanut as Hazzan and composer. His prayer songs and the scores of his colleagues who continue to sing them will keep his name forever enshrined in the hearts of all who love the music of the Synagogue.

Hazzan Pierre Pinchik, a uniquely gifted hazzan and composer whose original and authentic contributions to the music of the synagogue place him among the true giants of Hazzanut. His incomparable art will remain forever an inspiration to hazzanim and a delight to those who love the sacred music of our people.

Television producer **Pamela Illot and the Columbia Broadcasting System** for fostering the exposure of the great musical resources of the Jewish People, for encouraging creators and performers of Jewish Music, and in appreciation of the inspiration which the award-winning television series, "Lamp Unto My Feet" has been to those concerned with the growth of cultural, artistic and religious values in America.

Beth Shalom Congregation and to its Hazzan, Solomon Mendelson, in recognition of the original and outstanding performances of Jewish Music with which this congregation, its officers, rabbi, hazzan and Music Committee have enriched American Jewry delineating in beauty the paramount role which music plays in the life of the Jew.

A Citation was presented to Hazzan **Jacob** Gowseiw, of Congregation B'nai Amoona, St. Louis, Missouri on the occasion of his celebration of fifty years service to the cantorate and for his outstanding contributions to Jewish music in general, his congregation and the entire Jewish community.

Life Membership was presented to **Hazzan Jacob Sonenklar**, Hazzan-Emeritus of the Congregation Shaarey Zedek, Detroit, Michigan.

CANTORS ASSEMBLY OF AMERICA

presents

A Concert of

Cantorial Masterpieces

Wednesday Evening, May 7 at 9:30 P.M.

PROGRAM

Elohai, N' shamah Shenatata Bi

S' iz Nito Kein Necht' n

Arr. Y. Wyner**HAZZAN ABRAHAM LUBIN**
RODFEI ZEDEK, Chicago, Illinois

Ribono Shel Olam

Shuvi Nafshi, (Psalm **116**)**H. Zalis****H. Zalis****HAZZAN HENRY WAHRMAN**

Wantagh Jewish Center, Wantagh, New York

Hashir Shehal' viim Hayu Omrim

Israeli Medley

Ganchoff -Alter**Arr. Belfer****HAZZAN BEN W. BELFER**

Temple B' nai Shalom, Rockville Center, New York

(Accompanist MRS. BEN BELFER)**Al Tiro**

V' al Y' dei Avadecha Han'vi im

Wasilkovsky**Raisen-Bloch****HAZZAN CHARLES B. BLOCH**

Temple Anshe Chesed, New York City

Selections **to** be announced.**HAZZAN SIMON HASS**

Central Synagogue, London, England

Eilu D' varim

Moh Oshiv

J. Lind**M. Ganchoff****HAZZAN BENJAMIN SIEGAL**

Temple Israel, Great Neck, New York

Amar Rabi Elazar

V' al Y' dei Avadecha

Folk : Yemenite**G. Margolies****HAZZAN ABRAHAM DENBURG**

Beth Tfiloh, Baltimore, Maryland

MR. LAZAR WEINER, Accompanist

We ask the audience to rise for the traditional Birkhat Kohanim marking the conclusion of **the** Convention, chanted by Hazzan Abba Weisgal, Chizuk Amuno, Baltimore, Maryland.